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TEACHING STRATEGIES FOR AFRICAN CULTURAL STUDIES IN THE SENIOR HIGH SCHOOL.

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BERGEN COUNTY CENTER FOR NON-WESTERN STUDIES

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THIS CURRICULUM GUIDE PRESENTS THE SECOND OF FIVE PROPOSED SENIOR HIGH SCHOOL UNITS ON CULTURE AREAS OF THE NON-WESTERN WORLD. SUGGESTED "STRATEGIES" ILLUSTRATE TECHNIQUES TO ENCOURAGE STUDENT AND TEACHER INVOLVEMENT IN ACTIVE CLASSROOM LEARNING. CHAPTER TITLES INDICATE THE SCOPE OF THE SUBJECT MATTER--"THE TEACHING OF AFRICAN GEOGRAPHY," "THE CULTURES OF AFRICA," "THE PEOPLES OF AFRICA," "AFRICAN SOCIAL ORGANIZATIONS," "POLITICAL WINDS OF CHANGE IN AFRICA," "SOCIAL CHANGES," "INDUSTRIAL AND ECONOMIC CHANGES," "AFRICA'S OTHER PROBLEMS" (TRIBAL AND REGIONAL DIFFERENCES AND JEALOUSIES, INTERNAL SECURITY, TRANSPORTATION, COMMUNICATION, INTERNATIONAL RELATIONS), "NATION BUILDING," "CULTURAL ACTIVITIES" (MUSIC, ART, LITERATURE), AND "AFRICAN HISTORY." A BIBLIOGRAPHY OF BOOKS AND AUDIOVISUAL AIDS, AND A DESCRIPTION OF AN AFRICAN REALIA KIT ARE APPENDED. THIS GUIDE IS AVAILABLE (FREE, LIMITED SUPPLY) FROM LEONARD VISSER, BERGEN COUNTY CENTER FOR NON-WESTERN STUDIES, RIVER DELL REGIONAL SENIOR HIGH SCHOOL, PYLE ST., ORADELL, N.J. 07649. SEE ALSO TE 499 984 AND TE 499 981. (RD)

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for
AFRICAN CULTURAL STUDIES
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SENIOR HIGH SCHOOL

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Artificial Studies

River Dell Regional High School

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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TEACHING STRATEGIES FOR AFRICAN CULTURAL STUDIES IN THE SENIOR HIGH SCHOOL

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The River Dell Regional Schools
Oradell, New Jersey 07649

January, 1968

Preface

The teaching strategies for River Dell's African Cultures unit of study presented here represent the second part of a plan to develop new approaches to teaching about five culture areas of the non-Western world. Our first effort, "Teaching Strategies for Asian Cultural Studies in the Senior High School" (June, 1967), is available from our Center. In accordance with the general aims set forth for our project, we are striving for student and teacher involvement that will encourage active learning in the classroom. The strategies suggested here illustrate ways and means to encourage the learner "to find out for himself" through rational thought processes.

For assistance and cooperation in this regional project in curriculum development as well as in the establishment of the resource center necessary to accommodate our respective programs, we owe thanks to the following schools, their social studies chairmen and teachers:

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Leonia, New Jersey

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Westwood, New Jersey

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Glen Rock, New Jersey

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Teaneck, New Jersey

To the members of the River Dell Regional Schools' Board of Education; to our Curriculum Coordinator, Mr. John Petroccione; and to our Project Director, Dr. Wm. Wendell Williams; we extend our thanks for encouragement and support. It is our hope that as we begin to recognize the educational significance of a global point-of-view and the importance of education that fosters international understanding, we may help to point a direction for other schools in our area.

The materials presented herein were developed pursuant to a grant from the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

Leonard Visser

Project Coordinator

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INTRODUCTION

When the Teacher Becomes a Student

We have all, at one time or another in our teaching careers, been faced with the situation of having to teach in a non-familiar subject area. Frequently, the teacher finds himself one jump ahead of his students in familiarization with a subject matter. But as most teachers know, something more is required if one is to leave the classroom with any peace of mind. A teacher must develop some kind of strategy to overcome his own shortcomings and at the same time deal successfully with student curiosity. The following two techniques, which I have found useful, demand that the teacher view himself as just another student in the classroom.

The first method is little more than a stop-gap approach for the purpose of having students supply the teacher with information and ideas. The technique presupposes that the teacher is as curious about his subject matter as are his students, and that he has the ability to anticipate some of the questions his students are likely to ask. Student responses can often be very rewarding in that they represent a variety of ideas and often provide information concerning where a teacher's weaknesses lie.

Another technique is to adapt the "build upon the familiar" technique for the teacher's own benefit. The idea is to develop a strategy around what a teacher knows and by using the inductive method, lead the students into making a series of discoveries. For example, most of us have some grasp of the ideas and philosophy behind western art, music, literature, etc., either because of exposure or preference. Let us assume that we want to have students examine and comment on some feature of African arts. The problem is what to do when student's remarks are limited to "its kind of funny" or its' awfully queer" or "its real primitive." One approach is to take

a slide showing the grotesque figures on the facade of a gothic cathedral. The students had been exposed to the function of such a facade in an illiterate society when they took European history. By a series of questions, we were able to proceed towards certain conclusions: that the facade served as a means of communication; that it was also didactic. The importance of the technique was not so much that we were concerned with functional aspect of the facade; rather, we were interested in bringing out the fact that there was some reasoning behind what appeared to be grotesque or funny. It was then possible for both teacher and students to approach a funeral mask in a more serious vein. The students began to visualize what I was driving at when I asked my first question, "How does the world appear to a person who has lost a very close friend?" Later, when I inquired what had been wrong with our initial approach - the approach which had led to the responses indicated above, a student volunteered the information, that they had probably overlooked the word, funeral, in the title: he had been too concerned with the strangeness of the mask.

There are, besides myself, many others who have faced the situation I have indicated above. We would appreciate if you would lend us some of your ideas so that others like myself can benefit from them.

I have developed a teaching strategy around the above technique which you will find included in this collection.

James Kelly

James Kelly

Assistant Coordinator

A STUDENT'S REMARK

The following experiment grew out of a remark by a student to the effect that the Chinese don't have a sense of humor - that she had once heard a teacher remark that "the Chinese never laugh." It seems possible that the student may have misinterpreted the statement. Whatever the explanation, I thought it worthwhile to mention the subject in one of my classes for the purpose of eliciting some kind of reaction. The discussion which took place gave every indication that some students were not sure how they should react; some may have thought I was 'leg-pulling', as is my habit, when I want to get something going. I decided to use some other technique to find out how students felt about different people. A number of student leaders, when approached, offered to assist in the preparation and evaluation of the experiment which follows. The results proved to be more illuminating than I first imagined.

James Kelly

Assistant Coordinator

RIVER DELL REGIONAL SCHOOLS

Senior High School
Pyle Street, Oradell, New Jersey 07649

James Kelly
Assistant Coordinator
World Cultures Program

October 12, 1967

Dear Teacher:

We would appreciate your help in a little experiment which is being carried out by our 11th grade students. (Average age 16). The students are involved in a project to determine how and why they think about peoples and cultures other than their own. We have found that the experiment, a copy of which is enclosed, proved to be satisfactory in terms of information required.

We realize that your time is valuable and that you would not have the time to evaluate your students' responses. If such is the case, please feel free to send your students' responses and our students will evaluate the results.

We are sending a copy of this letter to a number of schools. After we have completed our evaluation, we will forward a copy of all of the experiments to you, so that you may use them in whatever way you wish.

Very truly yours,

James Kelly

James Kelly
Assistant Coordinator
World Cultures Program

enc.

STUDENT EXPERIMENT #1

Aim: Students discover some reasons why they discriminate and stereotype.

Explanation: The following experiment was initiated and processed by sophomores at River Dell Senior High School. Only student leaders in each class were given information concerning the purpose of the experiment. The following instructions were issued to each of the class leaders:

Materials Required: Pen and a sheet of paper.

Procedure: Students participating in the experiment will be given the following information:

"When I call out a word, I want you to write down the first thing that comes to mind. You will have only five seconds for each response. Any questions?"

"Ready."

1. Italian
2. Irish
3. English
4. African
5. Chinese
6. American
7. Russian

"All pencils down please."

(Average class time used - 5 minutes.)

Follow-up: The student leaders then processed the results. The procedure was relatively simple: six student leaders were given a blank sheet of paper and each was given one of the terms to process. For instance, the student concerned with the word "Italian", wrote the response and the frequency with which it appeared, and passed on the sheets to the student concerned with "Irish." The whole process took little more than an hour and a half.

STUDENT RESPONSES

Following is a list of responses and the frequency with which they occurred. A total of 271 students participated in the experiment. Not all students responded to each of the words called out.

GERMANS

Nazi	100
War	35
Hitler	32
Krauts	10
Beer	10
Wall (Berlin)	10
Accent	8
Germany	5
Sauerkraut	5
Berlin	5
Blondes	5
Fair skinned	4
Soldier	3
Enemy	2
Cruel	3
Anti-Jews	2
People	2
Proud	2
Big	2
Stern person	2
Communists	2
Language	2
German food	2
Concentration camps	2
Adenauer	2
Strict	2
Split country	2
Stubborn	1
Foreign	1
Kiesinger	1
Dogs	1
Nice	1
Clean	1
Bismarck	1
Kaiser	1

STUDENT RESPONSES

AFRICANS

Black	52
Natives	44
Jungles	22
Negroes	20
Tribe	20
Dark skinned	18
Savage	12
Pigmies	6
Tarzan	5
Drums	4
Lips	4
Colored	3
Tall people	3
Wild dances	3
Voodoo	3
Tshobe	2
Diamonds	2
Underdeveloped	2
Miller	2
New nations	2
Zulus	2
Lazy	2
Revolt	1
Watusi	1
Hate whites	1
Apartheid	1
New ideas	1
Addio	1
Nkrumah	1
Heathen	1
Union of So. Africa	1
Black power	1
Mau mau	1
Lions	1
Segregations	1
Warriors	1
Huts	1
Independence	1
Strong	1
Rule by whites	1
Wild animals	1
Village	1

STUDENT RESPONSES

RUSSIAN

Communists	154
Fat	15
Hats	15
Red	13
Krushchev	9
Space	7
Atomic weapons	6
Mean	5
Czars	5
People	4
Cold	4
Language	3
Big	3
Beards	3
Missiles	3
Dance	2
War death	2
Slavic	2
Idiots	2
Prisoners	2
Dumb	1
Bald	1
Slobs	1
Okay	1
Sleds	1
Roulette	1
Cold war	1
Hate	1
Rugged	1
Stalin	1
Kosygin	1
Breshnev	1
Slavic	1
Funny looking	1
Vodka	1
Kremlin	1
Zhivago	1
Soldiers	1
Moscow	1

STUDENT RESPONSES

IRISH

Green	53	Cop	3
Potatoes	49	Catholic	3
Wee Folks	25	England	3
Clover	19	Stew	3
Shamrock	14	Dublin	3
St. Pat	14	Fair	2
Micks	14	Famine	2
Temper	13	Tea	2
Happy	12	McCarthy	1
Alcohol	11	Linen	1
Kelly	9	DeValera	1
Mountains	4	Mafia	1
Red hair	4	Hate	1
Notre Dame	4	Corned beef	1
Fight	3	Gaelic	1

STUDENT RESPONSES

CHINESE

Slant eyes	52
Red	46
Food	35
Mao	23
Rice	13
Chow mein	12
Small	10
Communist	7
Oriental	7
Chopsticks	7
Yellow	7
Chop suey	5
War	5
Language	5
Torture	4
Flat face	4
Backward	4
Hostile	4
Poor	4
Population	3
Black hair	3
Bamboo	2
Fireworks	2
Ho Chi Minh	1
Pigtails	1
Laundry	1
Proverbs	1
Humble	1
Sly	1
Kind	1

STUDENT RESPONSES

ITALIANS

Pizza	45	Lasagna	3
Spaghetti	44	Poor soldiers	3
Dark	29	Garlic	3
Food	26	Mussolini	2
Grease	17	Poor	2
Guineas	15	Tomatoes	2
Rome	11	Emotional	2
Italy	8	Jokes	2
Wop	7	Nose	2
Dirty	6	Good	2
Fat	6	Art	2
Great	5	Illiterate	1
Dark hair	5	Da Vinci	1
Meatballs	4	Vegetables	1

Spices 1

The students were shown the results of the evaluation. We decided to ask two questions as a means of getting student reactions and at the same time to provide ourselves with some guides as to what the students themselves thought should be taught. The responses were re-arranged so as to provide some kind of pattern.

The following two questions were asked:

Question 1: "What do you think of these responses?"

Responses

1. They indicate a feeling of superiority on the part of the students.
2. Those being tested were of the same color and race.
3. The unusual seems to be stressed.
4. They indicate something bad about the teaching of nationalism.
5. The students don't like foreigners.
6. They indicate family and not student thinking.
7. Most people think like this.
8. It was not a true test since the number tested was too small.
9. Try it on adults.
10. They must have been joking.
11. They are very interesting.
12. They are realistic.
13. They tell how one nationality thinks about another.
14. The students did not have enough time to think.
15. They are stereotypes.

16. Some students have no imagination or culture.

17. They are emotional.

18. The answers are good.

19. It's how the average American teen thinks.

20. Typical of how students think.

21. Sounds like most people I know.

22. They are truthful.

23. They are typical.

24. They are honest but prejudiced.

25. They are prejudiced.

26. They show racial and national prejudice.

27. They are superficial but prejudiced.

28. They were truthful and prejudiced.

29. They are true attitudes.

30. They are honest but prejudiced.

31. They were honest.

32. The answers seem right.

33. They are true feelings.

34. Truth and ignorance.

35. Truth and accurate.

36. Honest.

37. Honest.

38. Honest.

39. True but immature.

41. Immature.

42. Ignorant.

43. Indicates general ignorance.

44. Indicates lack of education.

45. They are biased and ignorant.

46. They show ignorance.

47. The students lack information.

48. It says something about education.

49. Most are biased and ignorant.

Question 2: "What would you recommend be done?"

Responses

1. We need more information.

2. Students need more facts.

3. More information will lead to less stereotyping.

4. See more of the truths about other countries.

5. More information about other countries.

6. More information about other people.

7. To correct ignorance, you need more information.

8. More time should be spent on other cultures.

   (We should learn about the reasons for different cultures.)

9. More information about other cultures.

10. More understanding of other peoples.

11. More information about other cultures.

12. Greater stress on other nationalities.

13. Stress good features of other countries.

14. Stress contributions of other peoples.

15. Other peoples should not seem so different and foreign.

16. Teachers should show that one culture is as good as another.

17. Something should be done about stereotyping.

18. We should see what others think of us.

19. Misconceptions should be corrected.

20. If the teachers were not prejudiced, neither would students.

21. Have people from other countries talk to us.

22. Mass media should be made to tell the truth.

23. Truth in the newspapers.

24. Mass media should be made to show the truth.

25. We should use T.V. films to show how they affect our prejudice.

26. This experiment is a good beginning.

27. Use the answers to show why we think as we do.

28. Students should be taught to reason and evaluate.

29. Cannot change what is taught in the home.

30. You can't fight religion.

31. You can't change us, we bring our prejudices to school.

32. What can you do about parents?

33. Educate our families.

34. You have no right to change our ways of thinking.

35. Student should be made to think independently--not like their parents.

36. Don't be too concerned about stupidity.

37. No reason to change.

38. Leave alone.

39. Some job.

40. Nothing.

How the Findings Can Provide a Guide to the Teaching of a Subject Matter

The findings indicate, that as far as Africa is concerned, the stereotypes are derived, to a large degree, from sources outside the school. Many of the students who participated in the evaluation of the stereotypes indicated that they brought their images into the classroom. A majority of students implied that the educational system was at fault when they cited the need for more information in the classroom.

The implication has some merit when one considers that the amount of time which is devoted to non-Western history and geography is negligible. However, one suspects that the problem of unfavorable stereotyping only begins here. Even if the time devoted to non-Western studies was increased appreciably, the teacher could not possibly hope to compete with mass media in influencing the minds of most students. What can a teacher hope to accomplish in the face of such competition? Even more challenging is the problem of what to do with students who honestly admit that they are prejudiced and don't relish the idea of having someone try to brainwash them.

In response to the first question, the students have provided some ideas which might serve as a guide, some of which we think are worth re-emphasizing:

1. We should learn about the reasons for different cultures.
2. Other people should not appear so different and foreign.
3. There is something bad about the teaching of nationalism.
4. The mass media should be made to tell the truth.
5. We should use T.V. films to show how they affect our thinking.

The first three would seem to indicate a desire on the part of the students to touch and feel and smell so that other cultures don't appear so foreign. While it is unlikely that we can expect any change on the part of mass media, we can at least take what they have to offer with the object of scrutinizing it in a classroom situation. The idea of using an old Tarzan

movie or even a current T.V. film for classroom analysis is not new and in good hands, it has good possibilities. One student raised the possibility of trying to find out how African students would react.

Such an analysis might prove satisfactory to students who are aware of the imbalance in their information sources and who would like to do something about it; but what do you do with students whose responses reflect a hardened attitude, as reflected in the following:

1. You can't change us. We bring our prejudices to school.
2. There is no reason (for me) to change.
3. Leave (us) alone.
4. (Do) nothing.

The students themselves provided some clues as to how to deal with such a problem. An experienced teacher knows only too well that the direct approach has very little effect - at best it is about as effective as a fire and brimstone sermon. Indeed, often it has the opposite effect, in that it serves to reinforce the student's suspicions concerning the role of the teacher as a "brainwasher." The student's evaluation of the responses, some of which follow, provide some clues as to how one might deal with the problem.

1. Stress the contributions of other cultures.
2. We should know what others (nationalities) think of us.
3. Have people from other countries talk to us.
4. Students should be taught to reason and evaluate.
5. Students should be taught to think independently - not like their parents.

The students sought and were given permission to form a club, for the purpose of making contacts with student groups in other countries. They hope to gain their coöperation in using an experiment similar to the one described above. Should the contacts prove fruitful, the results of their efforts will follow.

The following appeared in the Melbourne newspaper dated

January, 1966:

THE CHILDREN GOT A "BRAINWASHING"

CHILDREN AT FIVE MELBOURNE SCHOOLS WERE "BRAINWASHED" IN AN EXPERIMENT LAST NOVEMBER AND DECEMBER.

Three hundred children in the five schools were used in the experiment.

The schools were: Balwyn High School, Glen Waverley High School, Camberwell Grammar School, Presbyterian Ladies' College, and Noble Park Technical College.

The experiment was described at the ANZAAS congress in Melbourne yesterday.

Educational psychologist Dr. M. Balson carried out the experiment, which showed that children can be indoctrinated by subtle insinuations built into a system called programmed learning.

It also showed the power of suggestion in developing racial prejudice in the children, who were about 13.

Dr. Balson said the children were first graded for any existing racial prejudices before being taken through a geography lesson on a mythical island near Australia called Queen Island.

Half of the children were given a straight-forward programmed course on the island and its inhabitants, who were called "Javas."

The other children's instruction was "loaded" with negative attitudes about the people and their customs.

Children being given the unbiased instruction on the "Javas" were told that they were small people of upright carriage and quiet and graceful movements.

The other children were told: "Though the Javas are small, their vertical figures allow them to move silently and steadily."

Group One was told: "The need to gain protection from the sun has resulted in all Javas wearing full-length cotton cloaks and veils."

The version told to Group Two was: "Both sexes wear full-length cotton cloaks and veils concealing their faces completely, apart from a narrow slit through which only their eyes are visible."

Both groups were told the "Javas" lived mostly on veal from animals of Queen Island, but Group Two was also told that the veal was principally flesh of young calves whose throats had been cut and the blood allowed to drain.

In all, the children in Group Two were given 11 emotionally-colored "steps" out of 97 facts on the island and its people.

Although no mention was made of skin color, intelligence or political beliefs, the answers of children fed the loaded information were significantly different from those given the unbiased information.

When asked if there was anything unpleasant about the Javas people, they tended to answer: "Yes, cloaks and veils support crime."

They also gave answers such as: "They are small, dirty, uncivilized people."

Dr. Balson said the majority of criticisms made of programmed learning (step-by-step learning with frequent questioning on what has been learned) seemed insignificant when compared with the tremendous potential for indoctrination.

FURTHER COMMENT

CHILDREN ARE NOT GUINEA PIGS!

As C. S. Lewis and others have pointed out, the development of a new secular "scientific" outlook on life involves a loss of the sense of the sanctity of the human person - conceived, in typically "modern" thought, only as part of a cosmic process subject to modification by way of the experiment and research of scientists, in which human beings may be treated, in effect, as raw material to be manipulated.

The objection to the recent experiment in "programmed learning" conducted in a number of Melbourne schools is not that it has done any particular harm to the young persons who were taught and then "untaught" about the sinister imaginary "Java" people, but that the principle upon which it is based is, from the Christian and truly humanist standpoint, an infamous one. Children at school are not to be treated as the guinea-pigs for psychological experiments in the deliberate promotion of prejudice by myths; it is an offence against their human rights, as well as against truth, that this should be done. The misuse of instruction in this fashion is also calculated to undermine the true relationship of respect and confidence which should exist between pupil and teacher. It is significant that one boy, obviously intelligent, who was interviewed on TV about his experience, said that, as he saw it, the whole thing was nonsense and that he didn't go to school to waste his time learning a lot of false information!

The comparison made by an Age editorial between the myth of Santa Claus and the myth of the "Javas" is inept, because the first is harmless and delightful human way of conveying a message

of Christmas love and joy to small children through the imagined beneficence of a Being who was originally a Christian Saint, while the second is an operation of cold, purposive inculcation of a pattern of ill will by systematic lying, in order to practise a certain technique and notice its human results.

INVENTIONS

Finally, in order to observe the effect of continually telling people "what ain't so" until a false pattern is stamped firmly upon their inner consciousness, it is not necessary to invent new people on an imaginary island. You have only to record the typical reactions of a large number of educated as well as ignorant people to the idea of Spain and the Spaniards (to choose an example at random). The "black legend" stemming from the Elizabethan era and the Whig-Protestant propaganda purveyed through history, fiction, poetry and religious teaching to generation after generation of the Protestant English-speaking peoples has now become so ingrained that its effects are seen in a multitude of varied distortions of thought, while the pattern is automatically reproduced not only in modern "entertainment" fiction, but in more serious works by sophisticated authority, and colours the public policies of those who rule in Britain, as well as the opinion of multitudes who have lost or never held the Protestant faith of their fathers. Antique myths of a Spanish and Latin American world overshadowed by the dark terror of an Inquisition organized by Papist-Clerical villains out of a Boris Karloff thriller undoubtedly affected the thought and emotion of many who imagined themselves to be supporting the "cause of freedom" against Franco during the Spanish war. Their "Anti-fascist" zeal was in reality, a continuation of the Protestant crusade against "The Demon of the South", Philip II.

One could cite other examples of the effect of "conditioning" in relation to Frenchmen, Germans, "Capitalistic" Americans and many others. The sources and workings of these prejudices, and the media and techniques of their dissemination, can be studied at large without resorting to any new experiments in the ancient art of engendering hate and fear by falsehood.

We recommend our educationalists to concentrate on this study and avoid further nasty experiments on the "raw material" of young minds in our schools.

Mr. Kelly

THE TEACHING OF AFRICAN GEOGRAPHY

It hardly came as a surprise to discover from the experiment that the majority of students had a limited knowledge of African geography. The results indicated that when students thought about an African geographic feature, they responded with "jungle." Evidently, Tarzan and Daktari have a greater educational impact than do eight grade courses in World Geography.

In a series of lectures relating to African cultures, given recently at the River Dell Senior High School*, a number of speakers referred to the importance of understanding African geography as a basis for understanding the culture of that continent. Dr. Frazer set the tone for the lectures when he began his talk on African art with a discussion on African geography. "How else," he remarked, "can one fully appreciate the limitations within which African cultural forms found expression?"

Dr. Frazer's comment has a great deal of merit; however, there are many teachers who dislike taking their geography 'straight'. For those teachers, Dr. Frazer's methodology might prove to be a useful guide: simply preface each topic on African culture with an appropriate discussion on African geography, making sure that the geography has relevance for the topic being discussed.

In the light of certain student's comments, a geographical approach, which is used as a basis to explain racial and/or cultural differences among men, should have some priority. This approach should satisfy, in part, the student demand that other cultures and peoples should not seem so strange.

Another approach is to take selected physical features of Africa, and to use such features to explain the reasons for economic and political progress or stagnation.

*A list of speakers and their topics is included in the appendix.

Such an approach has the advantage of providing the teacher with an opportunity to exploit the variety of climates, vegetation zones and peoples which comprise Africa. The emphasis on variety should help overcome, in part, the overwhelming impact of commercial T.V. in the formation of stereotypes.

In teaching geography, a teacher might find some advantage in permitting some of the slower students to develop and display charts, maps, etc., particularly in a class of a heterogeneous character. These students often prove to be more meticulous than the faster performing students when it comes to the preparation of display materials. In tapping the talents of these students, the teacher accomplishes two things: there is usually an improvement in the self-image of these students; the teacher can often find other applications for particularly good material.

I. AFRICAN GEOGRAPHY

A. General Objectives

1. To have students know and be able to identify and locate the important physical features and commercial centers of Africa.
2. To develop understanding of Africa's strategic importance in terms of its size and location in the world.
3. To develop student awareness of the variety of landforms, people and cultures in Africa.
4. To develop student awareness of the relationship of geography and climate to the development of distinct human types and cultures.
5. To develop understanding of the importance of African geography and climate as factors contributing to:
   a. Economic retardation
   b. Problems of communication
   c. Misconceptions concerning Africa and her history.
   d. Modern political problems
6. To develop student reasoning skills.

B. Introductory Activities

There are several films, filmstrips and overlays which can be used in introducing the topic. A complete list can be found in the bibliography. One of the following two films might serve as a useful start:

1. Africa: Giant with a Future. (Color: 30 mins.)

   This film deals with the visit of Congresswoman Frances P. Bolton to sixteen African countries southeast of the Sahara. The film can be used to point up the variety of geography, people and customs in the area visited.

A comparison of populations ----------

----------population density per sq/mile

Comments are made on the social and economic problems facing many Africans.

2. Africa in Change (Color: 22 mins.)

This is a more general film dealing with Africa below the Sahara. Points stressed are: the importance of Africa in the modern world; the causes and effects of social and political upheavals; the cultural response to the geography of Africa; and finally, the role of non-Africans in future African economic development.

C. Content (Summarized)

Since most students dislike statistical information and are unlikely to retain much of what they learn under such circumstances, it might be a good idea to keep figures to a minimum. If you must use figures, use round numbers and use familiar comparisons which can be of help to students when they are required to recall. For purposes of geography, we will deal with all of Africa.

1. Size

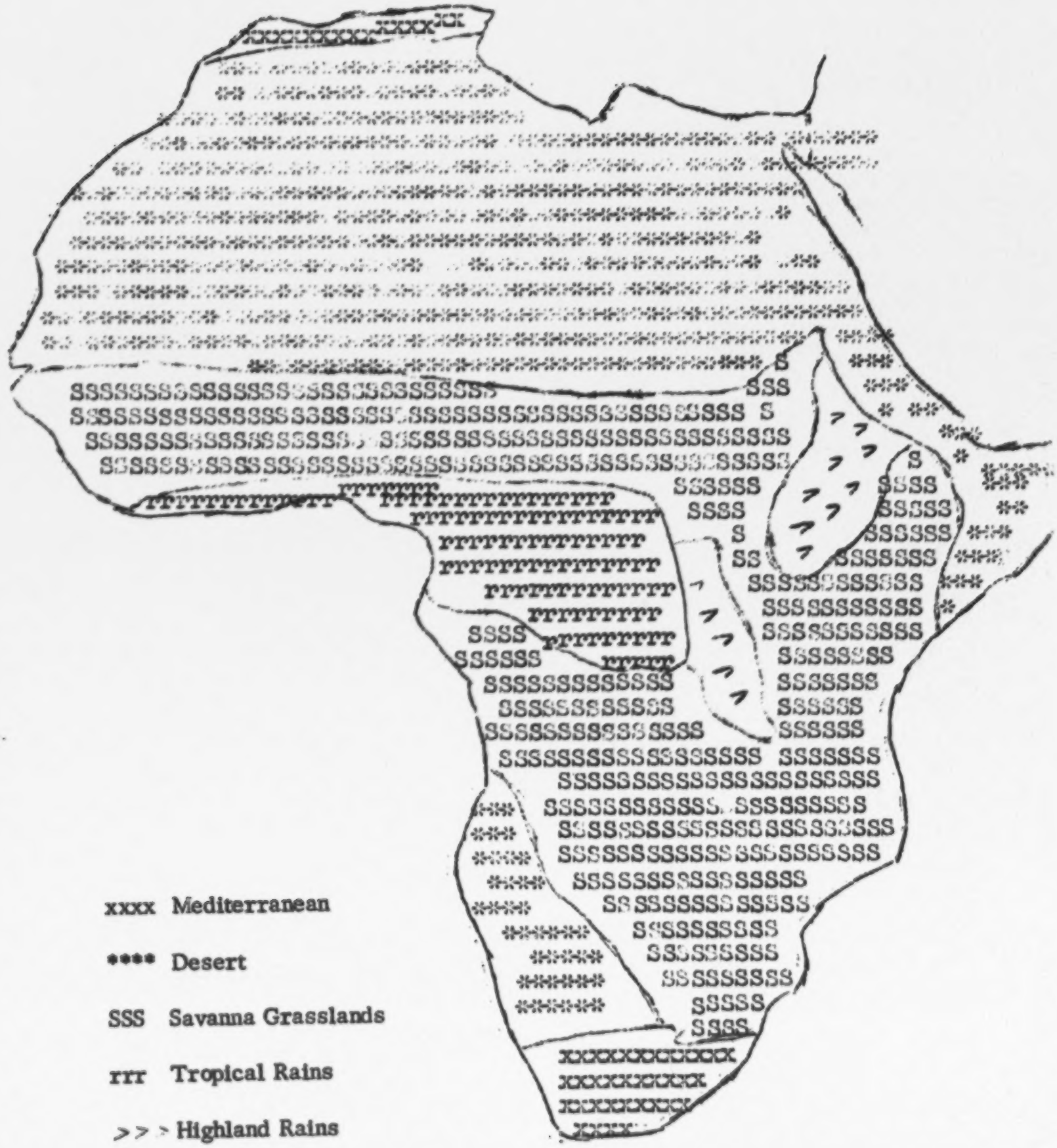
Compare the size of Africa with that of the United States. Notice that the dimensions of the Sahara correspond with those of the United States. (Width 3,000 miles; length 1,500 miles). The area of Africa represents about 20% of the total landmass of the world.

2. Population (approximate figures)	Population density per sq.mile
a. Africa - 300 million	25
b. United States - 200 million	50

3. Varieties of climate

a. Mediterranean

b. Desert



xxxx Mediterranean

**** Desert

SSS Savanna Grasslands

rrr Tropical Rains

>>> Highland Rains

c. Tropical Rainforest

d. Savanna grassland

e. Snowcapped mountains

4. Mountains and Plateaus

The continent has been described as one large plateau. A relatively small part of it lies below 600 feet and this is confined to coastal strips. Apart from the Atlas Mountains, most of the Sahara and the area north of it, is below 3,000 feet. South of the Nile and Congo, most of the land is above 3,000 feet. (The exception is the Kalahari.) As a consequence, nearly all the African rivers fall near the coastline in their decent from the plateau.

a. Atlas Mountains - northwest rim of Africa

b. Drakensberg Range - southeast Africa

c. East Central Highlands (Mt. Kilimanjaro and Kenya) - located almost on the equator.

5. Deserts (High temperatures - low precipitation)

a. Sahara

It extends from the Atlantic in the west across into Asia Minor where it becomes the Arabian Desert.

b. Kalahari

This is situated on the southwest coast of Africa.

6. Rainforests (High temperatures - high precipitation)

The rainforest extends over a wide area of west-central Africa. A combination of high temperatures and heavy rains has resulted in a lush begetation.

7. The Grasslands

The grasslands extend in a wide belt from the forests of Senegal west to south Sudan, then south through the uplands which includes the great lakes and the Zambezi River and finally northwestward to the Atlantic.

8. The Rivers

a. The Congo

Rises south of Lake Tanzania. Its upper course is characterized by rapids. Between Stanley Falls and Leopoldville there is a thousand mile stretch of navigable waterway. Its powerful current carries an immense volume of mud far out into the Atlantic, creating sandbars which are hazardous to coastwise shipping.

b. The Zambezi

Rises in the same general area as the Congo and for a time proceeds on a course (parallel) to it. During the wet seasons, swamps drain into both rivers simultaneously. Much of the route of the Zambezi courses through savanna; its falls and rapids make it almost impossible to navigate. It flows into the Indian Ocean.

c. The Niger

The Niger rises near a plateau known as Futa Jallon and is navigable for about a thousand miles. Like the smaller west African rivers (Senegal, Gambia and Volta), it plays an important part in the transportation of goods in and out of the interior. Road and rail building and maintenance is very difficult because of climate and vegetation.

d. The Limpopo

Like most African rivers, it rises on high plateau country and falls rapidly in the wet season near its source. In the dry season it becomes a mere string of muddy pools infested with crocodiles.

e. The Orange

This is an exotic river which rises in the Drakensberg mountain range and as it moves across the width of south Africa, it loses most of its water through a high rate of evaporation and consumption. It becomes a dry bed by the time it reaches the Kalahari.

f. The Nile

The Nile rises in Uganda (Lake Victoria) and receives tributaries as it proceeds northward from the highlands of Ethiopia in the east and the equatorial forests in the west. The Nile River is possibly the only river in the world which flows through a desert.

9. <u>The Lakes</u>

Africa has a large number of lakes most of which lie southeast of the Sahara. The exception is Lake Chad.

a. Chad)
b. Victoria) These two lakes are round and shallow and have low flat shores. Problem: What would happen if it was decided to raise the level of Victoria to increase its capacity? (Consider what effect it would have on the economy of Egypt if the level of water flowing into the Nile was lowered.

c. Nyasak (Malawi)
d. Tanganika (Tanzania) These two lakes are long, deep and have precipitous slopes. Both lie in a long rift valley (valley was created by land sinking bodily between two parallel faults or cracks in the earth's surface). The rift extends into the Jordan

valley where it is occupied by both the Dead Sea and the Jordan River.

While the lakes serve as an important source for the rivers of Africa, they don't compare with those of the United States in terms of utility. The obstacles to their commercial development lies in the fact that they are situated on relatively high ground and are drained by rivers that fall and twist too rapidly. Their future development lies in their potential as a source of hydro-electricity.

10. Coastline (Compare with that of the U. S. or Eur.)

a. Note the absence of coastal indentations. Does this make for good harbors?

Messrs. Bisset and Kelly

AFRICA: GEOGRAPHIC PRECONDITIONS

Recommendations for the Use of Transparencies, Records, and Reading Materials

So much of the historical experience of Africa has been preconditioned by her geographic conditions that in introducing Africa, it is essential that students have a good grasp of geography. Two sets of transparencies from E.B.F. dealing with Africa are particularly valuable for your introduction. Unit I and Unit II, which deal with the land and the people, can be used with students in such a way as to elicit information in order to develop generalizations. Such generalizations could then be subjected to further examination or be used to raise further questions, should you feel this necessary.

Though there are some recommended uses for the transparencies supplied, there are other possibilities, some of which are indicated below:

IA is a map of Africa with that of the United States superimposed. Since most of our students are vague on the comparison, it would be valuable to poll the class, on their ideas of comparative size, before projecting the transparency.

IB, C, D Major Features. B could be used to identify major topographic features like rivers and mountain peaks. The teacher should build up the series of overlays, asking the students to interpret what they see: i.e. narrow coastal plains; then virtually the whole continent rising to over 1,000 feet to form a vast plateau. The students should be encouraged to generalize and hypothesize about such features. For example, the rapid fall from the plateau to the sea in a narrow coastal plain would indicate rapids. How would rapids affect man's use of such rivers? What might it indicate about the history of man in Africa? The problems of exploring the interior? What about the nature of the African landscape in the interior? Does it offer great obstacles to migrations?

IF Precipitation. Students should be asked to account for the precipitation pattern. In this connection, they should note the position of the equator; the vegetation north and south of it; the Drakensberg Mountains and the West Central Highlands and asked to comment on how these elevations would affect precipitation patterns. Another map should be used so that students can observe the effects of air currents running west to east at the equator, the origin and reasons for the monsoons; the reasons for absence of rain in the deserts.

Superimpose D over E and (later) E over F. Ask the students to account for the relationship of vegetation to precipitation. The following patterns should be noted:

1. Equatorial regions receive rain during most of the year.
2. Tropical regions receive rain in the hot season.
3. Areas between 0 and 30 degrees latitude have rainy winters.
4. Deserts have little rain.

The relationship of elevation to temperature should also be noted by asking about the snow covered peaks of Kilimanjaro (year-round) and those of the Drakensberg range (May-July). The relationship is important if students are to understand why it was that the white man found only certain parts of Africa suitable for colonization; it also becomes important when it comes to discussing why the history of west Africa is different from that of east Africa.

The nature of the savanna should also be made a subject for student discussion since this is the kind of environment against which Tarzan is filmed. You might begin by telling students that such pictures are filmed

in a savanna-like environment; from there you might ask for a description of savanna. The responses should prove interesting and worth discussing.

IG and IH

These are resource maps and charts. IG is particularly useful in a discussion with the modern political problems in Africa. The location of certain resources and how they tie in with the political divisions of Africa might be explored. Note that the minerals fall largely in South Africa and Rhodesia. Students might be questioned about what they know about the people in these areas. Be sure that students note the presence or absence of water and industrial fuels among the resources and how the absence of such resources can place limitations on economic development.

UNIT II

IIA, IE and IF (Population Distribution

Students should be reminded, periodically, that statistics should not be taken for granted - that statistics often "lie." Show the students a chart illustrating the population densities, respectively, of the United States and Africa. Ask them what the figures indicate. (Chart I)

U. S.: 50 per sq. mile Africa: 25 per sq. mile

Would these figures indicate that Africa is underpopulated? How or when can one use such words as "under-populated" or "over-populated" with any degree of validity?

On transparency IIA, students can observe the relationship of population density to climate and topography. If at all possible, show transparencies IE and IF combined, simultaneously with IIA. It will be noticed that the greatest concentrations of people center around the Nile Valley, the Gulf

of Guinea, South Africa and the East African Highlands.

Why did the white man colonize North America in such great numbers and practically ignore a continent like Africa which was much closer to Europe? How would one account for the pattern of white settlements in Africa?

The answer to such questions can be answered, in part, by having students read Chapter I of Colin Turnbull's, The Lonely African. Mr. Turnbull's bias is obvious; nevertheless, the value of his book lies in the author's ability to convey to the reader a glimpse of how an African might view the impact of Western civilization. He conveys, quite successfully, the frustration and alienation which many Africans sense in their own land. Of particular interest, in Chapter I, are the reasons for the patterns of white settlement in East and West Africa.

Another useful reading resource is Paul Bohannan's Africa and the Africans. Part II of the book pertains to the physical environmental features of the continent and relates to the above transparencies. The chapter should provide the students with enough information to develop a basis for worthwhile discussion. The style is very readable; the content contains some provocative statements; and most average students will have little difficulty in handling it.

The author discusses the physical features of Africa as factors with which man has to cope; he deals with Africa as a geologic unit connected to the Middle East; he discusses elevations and climates and relates them to the appropriate vegetation belts; he analyzes the problems with which man must contend in coping with soil, climates and diseases; finally, he discusses the resources of Africa within a cultural context.

IIB - The Languages of Africa

This overhead map oversimplifies the distribution of African languages. A teacher will find it necessary to explain that the language lines do not necessarily correspond to those indicated on the map - and that the problem of classifying languages is not as easy as the lines on the map imply. It will also be necessary to impress on the students, the variety of languages extant throughout the continent; some estimates put the figure at eight hundred. The teacher might find Bohannan's chapter, entitled, "The Languages of Africa" useful as a background for discussion. He discusses the problem of attempting to classify the languages and he contends that with the exception of some of the more prominent languages, such as Swahili, Hausa, etc., the future of many of the languages is in doubt.

The distribution of languages can be used as a basis for discussing the history of internal migrations throughout the continent. A teacher might alert students to the distribution of Arabic and Bantu related languages and ask students what such distributions might indicate about internal movements. Another possibility is to ask students whether they see any connection between environment hazards and the spread of Islam. (The tsetse-infested savanna sets the limit to the southward movement of the Arabs.)

For slower students, you might use Emerging Africa for background reading. The following is an excerpt that might serve as a point of departure for class discussion:

> The majority of African peoples never developed a process of reading and writing. Before the white man came, only four of the many African languages were written.
>
> pp. 30-31

1. How can one account for the absence (or what can one infer from the absence) of a written language in a civilization?

There are several possibilities:

a. It may be the result of a long history of geographic isolation.

b. It may be related to the nature of the resources, the climate or a combination of both within which a culture evolves.

c. The type of culture itself may, indeed, militate against the development of a writing tradition. (a subsistence or a shifting economy)

There are a number of readings which might be used as a basis for discussion:

Stravrianos', Readings in World History, pp. 26-28

The author addresses himself to the question "Are there Superior and Inferior Races." He discusses the impact of natural obstaces, such as forests, deserts, etc., as impediments to cultural development in Africa and elsewhere. The meaning of isolation, as applied to Africa, he implies, is that we, in the West, have been isolated from the mainstream of African history.

Davidson's, The Lost Cities of Africa (Two readings: "The Desert Barrier" and "Giants and Heroes", pp. 12-21.

In the first, the author discusses what happened following the desiccation of the Sahara; how those who lived in the Nile Valley region developed a surplus economy, while many of those to the west and south developed shifting or subsistence economies.

The second reading makes an interesting point: "...moving people seldom or were never faced with the social and economic crises

which helped promote change in narrower and more densely populated lands."

Modern students will not immediately understand what is involved in an oral tradition. They are not required to memorize long passages. Some effort should be made to impart an awareness of the purpose and importance of the oral tradition and what it takes to sustain such a tradition over hundreds of years. For the purpose of this exercise, a teacher should try to find an appropriate work on the African tradition. Should this prove too difficult, the teacher could draw on any oral tradition with which he is familiar--all oral traditions have many characteristics in common. Before beginning, a teacher should be sure that the students understand the purpose of language.

1. What is the function of language?
2. In what respect does a written language differ from an oral tradition insofar as it is used for communication?
   a. Where there is a written language, a great deal of information can be "stored" in the form of writing and transmitted by succeeding generations. Where there is an oral tradition, the information that is required to be transmitted from generation to generation, must be stored in man's mind.
   b. A civilization which is based on a writing tradition is likely to be more progressive than one which is based on an oral tradition. This is because there is a limit to the amount of information that can be "stored" (memorized) in the latter tradition. In a civilization which has a writing tradition, each generation can build on the cumulative experiences of previous generations.

c. In an oral tradition, the language used is likely to be very ornate, and those responsible for composing passages are usually subject to strict rules as to style, the use of certain words, etc. In subjecting the composer to such restrictions, the chances are that the language will vary little over succeeding generations. The advantage of such restrictions is that the content of the composition will not change greatly through time.

3. What effect would the oral tradition have on the social structure of a society?

   a. Since a lot of material must be memorized, it necessitates the setting aside of a certain class of people who perform such a function. Often, by reason of their knowledge, they hold positions of influence in the clan or tribe.

4. What are some of the devices used by societies to aid them in memorizing a lot of material?

   a. Cite various mnemonic devices, such a rhyming and chanting. What advantage do these devices have over straight prose?

5. The examples used to illustrate should also give a hint as to the content of the information which has been preserved. What are some of them?

   a. Geneologies

   b. Invocations

   c. Incantations

   d. Lamentations

   e. Chronology of great events.

   (NOTE: We would appreciate hearing from someone who could recommend a good source for the oral tradition in Africa where one might find examples of the above.)

6. Of what use is an oral tradition to one who wants to study the culture of Africa?

a. Recommended reading: Davidson's, The Lost Cities of Africa contains an article that could be used for background information: "The Possibility of African History" pp.3-6. The author discusses how a scholar was able to verify a fact in history by listening to a recitation of a geneology of chiefs and was able to verify it against known natural phenomenon.

All cf the oral tradition doesn't fall into the rigid pattern described above. A storytelling tradition often evolves in association with an oral tradition. It is usually less formal than a recitation of chronicles, and the storyteller does not have to memorize the tale, word for word; a skeleton outline of the tale is usually sufficient. The popularity of a storyteller is often determined by his imagination, his versatility with language and his ability to embroider his tale by developing stories around many of the minor characters of the original tale.

A sampling of African folktales can be found on a folkway's record, #FC7103, entitled, Folk Tales of Africa. The stories are simple and mildy amusing. Some convey admonitions ("Don't shake hands with everyone) and they provide an insight into an African view of life ("A man is not really dead until he is forgotten.)

(Some futher suggestions can be found under the chapter dealing with Cultural Activities - the section on Literature)

Mr. Kelly

THE CULTURES OF AFRICA

The only common denominator shared by most people who live south of the Sahara is that they are dark-skinned; the only common denominator shared by most people who live in Europe is that they are light-skinned.

The following lesson is designed to meet student criticism that not enough concern is given to developing understanding of differences between peoples.

1. Recommended Readings

For the teacher who likes to get away from a dull text and yet find a variety of readings under one cover, a book entitled Africa Yesterday and Today should prove to be very welcome. It is published by Bantam Books and priced about 95¢.

The book (hereinafter referred to as "Readings" contains a series of readings by a number of authorities on Africa . The editors are to be commended on both the variety and selectivity of the subject matter.

The book is divided into six main areas: A Geographic View of Africa; The Structure of African Cultures; A Survey of the Past; The Development of the Colonial Systems between W.W.W.I and W.W.II; Africa since W.W.II; and finally, The Future of Africa.

Each of the headings is subdivided and the editors have prefaced each with some comments giving background information and some helpful comments to provide continuity. The readings include selections from such well known

authorities on Africa as J. D. Fage, William Hance, Basil Davidson and from the writings of leading Africans like Patrice Lumumba, Sekou Toure, etc.

In studying the peoples of Africa, Part II contains a series of readings which are appropriate to the topic. Among the topics discussed are racial superiority, language groups, the structure of African society and the cultural response of the people to the environments of Africa, which includes economies and types of religion. The selection concludes with a discussion of two representative tribes: the Nuer of the Upper Nile and the Ashanti of West Africa.

2. Aims

a. To develop a reasonable working definition of the word culture.

b. To develop student understanding of the function of culture.

c. To develop student appreciation of a variety of cultures.

d. To develop student appreciation of an artistic expression of African culture.

e. To develop student understanding of the reasons for the variety of physical types in the world.

f. To enable students to discover the source of their prejudices by exposing them to many of the arguments used to support racial and cultural prejudice.

3. Method

The lesson will be divided into two parts:

a. Cultures

b. Peoples

I. CULTURES

A. Defining the word, Culture

There are approximately 280 definitions of the word, each of which places emphasis in a particular direction.* A useful exercise would be to have students bring in as many definitions as possible. Have them discuss the merits of some of them and ask them to select one which they believe will be appropriate to the lesson.

As the lesson proceeds, a teacher should observe and ask for students' comments when there arises a discrepancy between how the word, culture, is being used and the accepted definition. The students should be permitted to modify the definition when they realize the inappropriateness of their original choice.

At the end of the lesson, students should once again have an opportunity to evaluate their choice.

Another technique is to have students gather a couple of clippings of The Correct Thing" from the Daily News. Since the emphasis is usually on social behavior, the clippings can be used to demonstrate that culture involves a learning experience which grows out of training, experiences or beliefs. Begin by asking students why they think there is a demand for such a column.

1. Why do you eat with a fork in your right hand?
2. Does a mother give a child these eating utensils? Why not?

*Major Concepts for Social Studies, Nov., 1965. p.16

3. If you saw someone eating with an "inverted" fork in his left hand, what would you think? (that which is correct in one culture is not necessarily correct in another.)

4. Some people don't mix dairy foods with meats at a meal; others restrict the amount of food they eat at certain times of the year. Why? (Religious beliefs often dictate the type and amount of food one eats.)

5. Some Chinese-Americans eat with chopsticks. What might this indicate? (It may point to the importance of tradition in the persistence of certain cultural traits; it may indicate something about the availability of resources at some point in history, etc.)

The above types of exercise should lead to a working definition of culture so as to include the following:

a. Learning - education, experiences, etc.

b. System of beliefs - religious, social, etc.

c. Social structures

d. Customs

e. Resources

f. Technology

g. Economy

<u>A Working Definition:</u> Culture is everything that men learn, think, do and have as members of society.

B. <u>Why there is Cultural Diversity</u>

Before proceeding into the subject of cultural diversity, it might be well to reemphasize the point that cultural behavior is learned behavior: one is not born a Jew, a Catholic or a Protestant.

1. How Education and Custom Shape Cultural Development

a. Is one born a Catholic, a Jew or a Protestant?

b. What is an American? A European? An African?

c. Why do you call someone who is born in America "un-American"?

Students should be able to perceive that in each case there is a period of indoctrination or training before a conviction is established. Sometimes attachment to a cause is based on a nominal allegiance which is weaker than that based on conviction.

2. How Place Can Shape Cultural Development

Show a few slides illustrating types of dress around the world.

a. What factors determine the amount of clothing worn by any people? (Temperature, precipitation, elevation, etc.)

b. What happens when a factor other than a local condition determines what is appropriate in clothing? (One can cite what can happen when the white man of the temperate zone attempts to impose a dress code, which is based on a temperate zone morality, on the natives of a tropical rainforest.)

Example: In movie, Hawaii

Reading: The Fateful Impact, Alan Morehead.

3. Illustrating Cultural Variety

Show pictures of various types of structures that man has built in different times and places.

Examples:

a. Pyramid
b. Gothic Church
c. Tent
d. Angkor Watt
e. School
f. Mud or bamboo hut

Pivotal Questions:

1. What are the factors which determine the type of structure that man builds?

   a. Location

   b. Time in history

   c. Religion

   d. Technology

   e. Economy

   f. Resources

   g. Law

   h. Function

The teacher can use some of the responses to open up a wide area of discussion. It is desirable to adopt this technique when you want to impress on the students the idea of the universality of man where cultural technique is involved. The responses are also useful in that they help establish what students should look for in examining any form of artistic or cultural expression. The technique can be applied to an examination of an item which transcends many cultures in order to lead students into a discussion of that item in a specific culture.

Example:

2. The Uses of Masks in Different Cultures

You might begin by springing a request on a student: "I Would like you to make a mask to be used for a class lesson." You are likely to get a number of responses, such as:

"What kinna mask?"

or

"What's the mask for?"

or

"What d'you want me to make it with?"

These responses are useful in that they will have provided some of the concepts that should be understood:

a. That the mask has function.

b. That function is related to some form of reasoning.

c. That masks come in many forms, shapes, sizes, colors, and designs.

To stimulate further inquiry, you might ask:

Why does a mask create a sense of mystery, of fear, of humor?

Why did the Egyptians make gold masks?

What function does a mask serve in Greek drama?

Some suggestions -

a. Ritual - religious, dance, drama.

b. Commemorative - ancestor worship, dwelling place for the dead, perpetuation of "life" after death. (West African expression: As long as one is remembered, he lives.)

c. Impersonation - assumption of superhuman, supernatural or animal powers; personification of good or evil; personification of

ancestor to impress the idea of continuity of lineage; to assume or sustain a mood; to permit an actor to play many parts.

d. War - awesome, ugly, powerful, etc.

e. Mystery - to convey different levels of consciousness of time or place.

f. Fertility - Dionysian, etc.

g. Comic - circus, carnivals, etc.

h. Didactic - initiations, funerary, etc.

For more information, you might consult the following issues of Life which contain a series of articles on the uses of masks:

My/6/57; Mr/31/58; S/22/58; Ap/20/59; S/19/60; F/8/63.

Various types of material can be used and students should be made aware of the properties of these materials and what they are intended to convey. (Dionysus was sometimes represented as a bearded mask attached to the top of a pole and hung with robes into which branches were stuck to signify his role as a god of vegetation.)

Some of the materials used were:

Stone, marble, plaster, etc.
Wood
Skins
Assorted items, such as beads, ivory, egetation, shells, etc.

Some thought should also be given to colors, design, symmetry, etc.

Is there purpose to chaotic appearance of masks? (See Wingate's Primitive Art; also an article by Mario Pei on colors in the November, 1967 issue of Holiday may prove useful.)

A separate lesson African Masks, developed elsewhere, can be included here at the discretion of the teacher.

II. THE PEOPLES OF AFRICA

A. Physical Differences Among Men

1. Show a series of slides or pictures showing the following:

   a. Bushman

   b. Pygmy

   c. Berber

   d. Indian

   e. Watusi

   f. Nilote

   g. Negroid

2. The students should note some of the following differences:

   a. Size

   b. Color

   c. Color and shape of eyes

   d. Shape and size of nose

   e. Type of hair, etc.

B. Why Physical Differences Contribute to Prejudice

1. Our Darwinian Heritage

Since our generation is heir to the doctrines of Social Darwinism, with all of the social, political and economic consequences that have developed in response to them, our students should have an opportunity to discuss the environment in which these doctrines found favor.

(a) The Dillingham Report

A useful guide for the teacher is the Report of the Dillingham Commission on Immigration* which set out to establish, scientifically, that certain racial and national groups were unfit types for Americanization because they were of an inferior breed. The Commission established two principles upon which to justify their report:

(1) that Darwin's theories (the fittest survive in nature, etc.) were applicable to individuals, races, and nations;

(2) that human beings could be distinguished and classified into races according to certain physical and mental characteristics.

Several means were used by the Commission to distinguish superior from lesser breeding. One was based on color. Citing the Darwinian theory with respect to the evolution of man from lower animal forms, the Commission established that the negro was closer to the animal on the evolutionary scale. Developments in Africa at the turn of the century provided the Commission with concrete 'evidence'.

After establishing the color means test, the Commission proposed to show that the people from Southern and Eastern Europe were inferior to those of Northern Europe. Because of their proximity to Negroes on the chormatic scale, the Commission

*Reports on the Immigration Comission; 61st Congress (Washington Government Printing Office, 1911), Dillingham

concluded that Southern Europeans must be inferior to those who had light colored skin.

(b) The Role of "Science"

One of the 'sciences' that developed at the turn of the century and which affected the judgment of the Commissioners was that of phrenology. Phrenology gave rise to the cephallic index, for it was believed that the size of the skull was one means by which one could differentiate races.*

(c) Authorities Cited

The Commssion was also impressed by the argument that there was little one could do to improve the breeding, either through education or other means. "Sir Francis Salton's studies on the heredity of genius seemed to prove that many cultured as well as physical traits are inborn and scarcely affected by environment." (Oscar Handlin, Race and Nationality in American Life, p. 70.)

The source most often cited by the Commission for its "facts" was the Dictionary of Races or Peoples. Its value as a scientific document can be judged from the following statement which was cited:

> The Hamitic race is related to the Negro race and Negro people are alike in inhabiting hot countries and in belonging to the lowest division of mankind from the evolutionary standpoint.

The Dictionary also appears to be the inspiration for the statement that races are immutable, fixed and tend to degenerate upon inter-breeding.

*Joseph Conrad makes a biting comment on this practice in Heart of Darkness.

Prof. Boas, the noted anthropologist, disposed of this statement when found that the "head form....one of the most stable and permanent characteristics of human races, undergoes far-reaching changes due to transfer of the people from European and American soil." (President's Commission on Immigration and Nationalization, 1952, p.1853.

'Scientific' reasoning was not the only basis used to justify discrimination. For pro-slavery arguments, you might have some students read excerpts from Jenkins, Pro-Slavery Thought in the Old South or McKitricks' Slavery Defended: The Views of the Old South. In these works, some authors cite Biblical passages for authority; others cite economic, social or "natural" reasons to justify discrimination.

C. Is There An Ideal Physical Type?

> "The great revolutions in human history do not change the face of the earth. They change the face of man, the image in which he beholds himself and the world around him."
>
> E. Heller: The Disinherited Mind

For a description of physical differences among the peoples of Africa, have the students read "Description of Physical Characteristics" from Readings. Particular emphasis should be given to the passage entitled "Racial 'Superiority'", which is excerpted from Hoebel's Man in the Primitive World. Some discussion on the findings of the Commission is also desirable. You might ask:

If the amount of pigmentation in one's skin is a basis for discrimination, how then should the albino, who has little if any melanin, be regarded?

Students should observe that throughout history, man has always tended to regard with distrust, or awe or suspicion, that which he does not understand. He has tended to regard, as strange, those whose physical appearance varies somewhat from the majority or the ideal.

1. Discriminating Factors

(a) Hair

In Japan, hair was often the criterion of racial superiority. Japanese of all shades of skin are alike in being hairless, except on their heads; as a consequence, they tended to regard as inferior, those with hair on their bodies.

Were we to accept the Japanese standard as the basis for determining racial superiority, the white man would rank lower than the black man.

(b) Odor

Smell is another factor by which people discriminate. There are areas in the world where the diet is primarily vegetarian. Upon contact with carnivorous people of the West, these people are horrified by the odour which strikes them.

Why are we not aware of the odour?

(c) Concepts of Beauty

The Miss America contest is another example because it seems to imply that certain physical attributes and traits are more desirable than others. It tends to establish taste and fashion trends. But there are parts of the world where the Miss America contest might be

regarded with amusement.

Somoan mothers want the noses and foreheads of their babies to be flat. Some Australian mothers laughe at the sharp noses of Europeans and call them tomahawk noses. Carib women in Surinam think that large calves of the leg are a beauty.

(Folkways: W. G. Sumner.)

D. Who Profits from Prejudice?

1. Plato's Comment

Plato wrote that racial differences in ability and achievement cannot be supported by reason; and that any attempt to do so, should be regarded as a deliberate and cold-blooded means of deception, with the calculated object of producing certain effects in the practical fields of social and political action.

2. The Promoters of Profit

(a) Imperialists

For supplementary reading, a teacher might find problem #24, in 32 Problems in World History, worthwhile. It contains a speech by Senator Beveridge to the 56th Congress, in which the Senator justified imperialism along racial lines.

(b) Slavery

Readings has a section on the effect of European contacts which is appropriate. The inhumanity of slavery is attested to in a selection entitled "The Story of A Bemba Boy." The selection

is reputed to be a firsthand account of a boy who was enslaved by Arabs.

The section concludes with a summary of the effects of slavery on the political and social structure of west African kingdoms. According to the editors, European traffickers in slavery were forced to justify their activities by persuading themselves and others that their actions were part of divine mission, thus giving sanction to the development of European attitudes with respect to Africans.

For a penetrating look at slave trading in Africa, you might consult Basil Davidson's Black Mother. Davidson begins by posing certain questions which give a clue as to his aims: "Why did Europe tremendously expand and grow in power and wealth, while Africa failed to do the same?" "How was it that early European captains and their backers could treat Africans with the respect that was due to equals, and yet a later world, setting this aside, or else forgetting it altogether, could regard Africans as naturally inferior?"

The book contains an excellent bibliography and descriptive footnotes which the author draws on to amplify his points. Among the footnotes is the following passage:

> Notorious but not unique was the masters of the Liverpool Slaver Zong, 1783, who caused 133 slaves to be flung overboard alive since they were "sick or weak, or not likely to live." He argued that if the slaves should die a natural death on board ship their loss would be borne by the owners, while the underwriters would have to pay if the slaves were thrown living into the sea. (p.244)

The book contains many similar passages and the reader must agree that in the African slave trade there...."was misery, unending misery. There was so much death in the Americas that whole slave populations had to be renewed every few years. The records are eloquent...."

The author concludes that the consequences of a history which saw the destruction of African cultures is reflected today in "economic stagnation, the decay of political and social structures; racial hostility and a deep abiding frustration."

(c) The Hunters of Souls and Ivory

Conrad's Heart of Darkness can be read by students who like a sense of adventure in their reading. In class, it can be discussed as an example of political and economic exploitation of subject peoples, by the major powers, at the turn of the century. The teacher can select those passages which he believes will point up the cruelty, greed and hypocracy which accompanied the exploitation. Conrad's irony and sarcasism should not be overlooked. Typical of what to look for are these two passages:

> After all, I also was part of the great cause of their high and just proceedings
>
> p. 43

. . . . . .

> Can't say I saw any road or any upkeep, unless the body of a middle-aged negro, with a bullet hole in the middle of his forehead....may be considered as a permanent improvement.
>
> p. 49
> (Dell edition)

E. Who Suffers from Prejudice

1. An American Crisis (Based on the comments of Mr. James Harris of the Afro-American Society.)

(a) The Search for Identity

Mr. James Harris appears to lend support to Plato's statement in comments on the way American history has been taught in our schools. The treatment of the American negro in history texts, he contends, is calculated to maintain the status quo with respect to the social and political structure in the United States. The de-Africanization of the American negro, he added, which was begun during the plantation period, continues today in a more subtle form.

Mr. Harris prefaced his remarks on the status of the Afro-American by contrasting the treatment accorded Europeans with that accorded the African slaves. European immigrants were accorded the opportunity of maintaining their hyphenated status and as a result, were able to acquire the political power which accrues from identification with others of similar cultural background. The Afro-American has always been denied this opportunity and consequently faces a crisis of identification; realistically, he cannot identify with Africa; yet he is denied full status as an American.

In discussing the culture of the Afro-American within the total American cultural spectrum, Mr. Harris spoke about the attempts of the plantation owners to destroy such facets of African culture as language, dance, music, family structures, etc.

The action of the plantation owners was designed to prevent the development of any cohesive or collective movement which might eventually be translated into political, economic or social power. The slaves, however, subverted the intentions of their owners when they used Christian hymns as a means of communicating among themselves. Nevertheless, the plantation did much to destroy many of the values which the Africans brought to the United States; moreover, they contributed to the destruction of many values which all men share in common, such as the belief in self-dignity and self-sufficiency. The welfare roles in the nation's cities, continued Mr. Harris, speak eloquently of the Afro-American's self-image and the problems of family life. Only in a society which practices economic and social justice, concluded Mr. Harris, can the Afro-American find identification.

F. A Suggested Approach

1. A Modern Explanation of Physical Differences

A plea for respect based on justice is often about as effective as a "fire and brimstone sermon." Its appeal can seldom be translated into reality. Students should have an opportunity to inquire about human differences in the world; why these differences exist and whether there is any justification for prejudice based on such differences. One possible approach is to have students discover for themselves the connection between environment and the evolution of certain physical characteristics.

Cultural anthropologists generally agree on two factors in accounting for physical differences:

a. Biological (short term)

Genes transmitted by each generation determine the physical characteristics of the members who comprise any generation.

b. Environmental (long range)

Genetic changes take place in response to an environment in which man has lived for hundreds of years.

J. H. G. Lebron discusses the connection between environmental conditions and the evolution of certain physical characteristics in his book, An Introduction to Human Geography. Chapter 2 will prove useful as a reading source for teachers and students of good to average reading ability.

The author analyzes the effects of elevation, sunlight, temperatures and precipitation on the evolution of certain human attributes such as skin color, body surface area (height), shapes and colors of eyes, shapes and sizes of mouths, etc., and he concludes that man has the ability to adapt to nearly every climate in the world because of two factors: "physiological modifications and artificial devices which anthropologists associate with distinctive cultures." (p. 43)

A more basic approach is to make use of an anthropology packet prepared by Paul D. Swanson for the 3M Company of Minnesota. The packet, entitled, The Races of Man: Anthropology Packet #6, contains a series of drawings which can be used to illustrate Lebron's "Man and

Climate" chapter. The drawings can be easily duplicated for classroom demonstrations.

To illustrate Lebron's point concerning the use of artificial devices by man, you might try using some illustration with which your students are familiar. For instance, if you were discussing differences in skin color, you might show a picture (photo) which contains the following: two baseball players and a coach. (All Caucasian.) The coach is wearing a peaked cap, one of the players has artificial blacking on his cheekbones; the other is not using any cultural device. Note the expressions on their faces. (Eyes and mouths should give some evidence of strain in sunlight.) A series of questions should be used to draw their attention to the following:

The coach is wearing a cultural device to ward off the strong rays of the sun on his eyes. The player in the center has applied eyeblack on his cheekbones to cut down the reflection of the sun on his cheekbones, thereby permitting him to look at the camera with less effort than the third who uses nothing to counter the effect of the sunrays.

The lesson to be drawn from the demonstrations is that the Caucasian, because of his limited skin pigmentation must make greater cultural adjustments in a warm, sunny climate than the negro. Skin pigmentation refers to the amount of melanin in the skin: the quality is the same in all humans; what is different is the quantity.

Skin pigmentation, then, is one of nature's ways of permitting man to spread over the face of the earth; culture is man's way of adjusting to his natural deficiencies.

THE AFRICAN

Most students carry a deep rooted stereotype of "the African". Since this is usually a physical and visual image, a "racial" description should be utilized to clarify the nature of the stereotype. Students could be asked to describe "Africans" physically and the resulting verbal description put on the board. Since most Americans' image of the African is the West African negro, this is probably the image presented. At this point pictures (if available) or a verbal description of other "racial" stocks in Africa (see below) could be distributed and students asked to analyze why they described as they did. The usual description is of the American negro since most slaves brought to the United States came from West Africa (Ghana, Togo, Dahomey, Nigeria).

Negroid

A. West African	Dark brown to black, 5'4" to 5'8", wide nose, "wooly hair"
B. Bantu (South and Central Africa)	Medium or dark brown, 5'4" to 5'8", wide nose, etc.
Bushmanoid (South Africa)	Yellow-brown skin, 5'2", skin folds over eye, peppercorn hair tufts
Pygmoid (Central Africa0	Yellow-brown skin, up to 4'6", peppercorn hair tufts, light body hair, long body and short legs.
Caucasized-Negroid Fulani (Sub-Sahara)	Copper colored, straight hair but wide mixture of "Negroid features"
Nilotic - Masai or Tutsi (East Africa)	Thin, tall 5'9" to 7' - narrow nose, brown skin.

An attempt at a composite figure here would demonstrate the variety of racial stocks; i.e. from 4'6" to 7' in height, etc. From this students could be led to speculate on the implications of this variety - i.e., variations of culture, language, etc. There

are four major language groupings: Afro-Asiatic; Click; Macrosudanic; and Niger-Congo. Niger-Congo is the major one and further divided into West Atlantic, Mande and Bantu. Further evolution of tribal dialects subdivide the major languages into about 800 separate though related tongues. The divisive nature of this pattern, if understood, should permit a far greater appreciation of the problems facing new African states.

Mr. Bissett

SOUTH AFRICA - The Racial Problem

Evaluation of Materials and their Sources

Some of the most readily available materials on South Africa are those put out, often free, by the South African Information Agency. While obviously propaganda with an axe to grind, they are well designed to lure the unsuspecting and as such make excellent teaching materials both to help pose the South African problem and to stimulate analysis of sources. Probably the classic one is the filmstrip, The Bantu Peoples of South Africa" produced by Audio Visual Associates of Bronxville, N. Y., for the Information Agency of South Africa. This could be used very effectively if shown to students "cold" with only the admonition that they should take notes.

The film starts without a credit line for source and for maximum effect the final frame should not be shown till students have begun to question objectivity and ask for data to evaluate. Even then the final frame headlines Audio Visual Associates with one small line "for the Information Agency of South Africa" which most people would miss. Some of the major points made and which children will raise if asked to analyze language and viewpoint at the end of the strip will probably include references to:

1. Dutch "pioneers" and "Bantu" invaders.
2. Bantu huts of reeds and mud, witchcraft, women working in fieldsand erosion of fields.

These are simply a few of many negative images. After a frame of comparative population sizes, the images presented are of the Bantu in industry and modern life (all properly segregated but without comment). The concluding segments are on the development of "self government" with maps of areas described as "where most

Bantus still live."

Students could be asked to comment on the national scene as presented - a happy progressive one. They could then be asked how this conforms to their prior images or where they got this happy feeling and what data they would need to evaluate it. An analysis of both verbal and visual loading in the strip should awaken curiosity as to source and reality. Is there any useful data in the strip itself? If the population figures (out of date) from early in the strip are juxtaposed with the "Bantu areas" map an interesting analysis is possible:

Population 17 million

White 3 million	"Colored"	1 million
	Indian	1/2 million
	"Bantu"	12-1/2 million

The Bantus constitute 70% of the population but live as shown in about 13% of the area. Why?

Students could now be allowed to hypothesize about the "why." Why would this group so restrict itself? The strip shows them as living in the best watered area but neglects to point out Lesotho and Swaziland as enclaves. Students could be asked why people live where they do: habit, desire, necessity of economic or political factors. This could be used as a stimulus for students to discuss which would apply in this case and then research for data to validate.

1. How did such a situation develop - history of South Africa.
2. How maintained - apartheid laws.
3. Avowed desires of societal leaders (separatism and economic development) and the dichotomy.
4. The Nature of the South African "problem"

a. Trends in Africa as a whole - Africanization of government and white migration.

b. Where do boers migrate "back to."

A classic statement of the social dilemas for both white and negro is beautifully expressed in South African writer Alan Paton's Cry the Beloved Country or its musical version "Lost in the Stars." As an "inside" view, it is almost without equal and would be an excellent parallel group reading to individual research on the questions raised.

Mr. Bissett

AFRICAN SOCIAL ORGANIZATION:

TRADITIONAL ORGANIZATIONAL PATTERNS

FAMILY, LINEAGE, CLAN AND TRIBE

While any study of Africa must explore the current phenomenon of national building, to understand the problems faced or to understand the basic structure of much of African society requires some exploration of the basic structures of that society. In Africa, as in all societies, the most basic block is the family, but in traditional African society, the familial tie is different both in kind and in extent. It is in the structure of and reasons for such differences that students can gain insight into family, lineage, clan tribe, age set, etc. as African answers to common societal problems: continuity of tribe by replacement of members; civilization of new members (indoctrination in society's values); structuring of conflicts; and making a living.

Some elements of this can be taught effectively (such as how a living is made) with single concept film loops, but an analysis of societal structure needs more. George Kimble in his Tropical Africa: Society and Policy (Twentieth Century Fund, 1960) has an excellent chapter (XIV) on the old order which provides a lucid analysis of these structures through descriptions of the family and the community. This chapter could be used en toto with an advanced group or mimeographed excerpts utilized. Since many of the structural concepts are unusual to students, I would suggest some primary ideas, questions and methods of clarification.

FAMILY

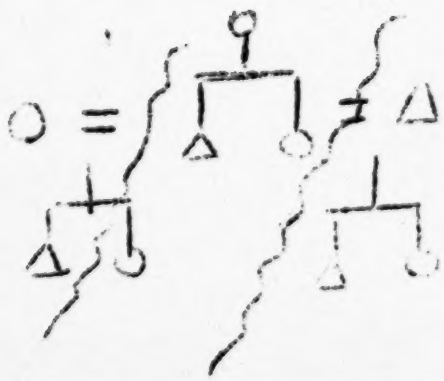
"In its simplest expression the family consists of husband and/or wives with their children." p.4

Students could be faced with this quote and asked to comment on its implications of polygyny. Each child has the same father and name but has more than one mother. The implications of this when extended could be pointed out; i.e. that the individual could expect to call upon all those with that name for help. This extended family is far reaching since the family name is the clan name as well. Indeed the theoretical extended family extends to the tribal level and indeed to the ancestors who play a great role in tribal stabilization.

"This is not today that the family is conceived in western terms. On the contrary the differences are quite considerable, especially in matriarchal (matrilineal groups), those in which the child belongs to the mother's group." Students might be asked to speculate on the varying relations as implied by such statements; i.e., who do you live with? Who is head of the household? A comparison of structure is easiest with a diagram such as Turnbull presents in Tradition and Change in Tribal Africa.

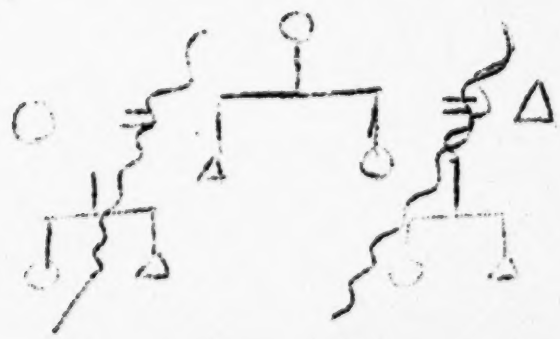
PATRILINEAL

1. Patrilocal residence
2. Ties to father's lineage



MATRILINEAL

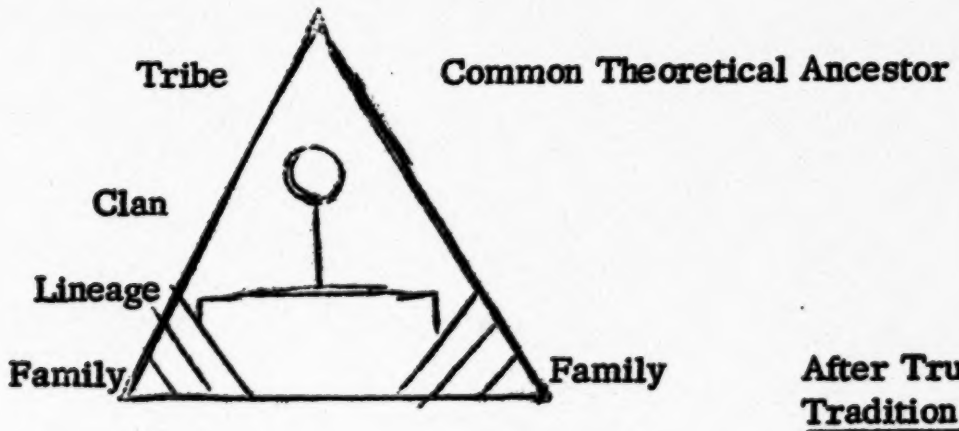
1. Matrilocal residence
2. Ties to mother's lineage



Thus in the matriarchal societies like the Bakongo or Ashanti, mother's brother is the authority figure. Whether matrilineal or patrilineal, the extended family ideal is characterized by relationship terminology. This also could be developed with a single quote from Kimble:

> "All members of the same generation within a group of relations, or group of relations may call each other brothers and sisters; those belonging to the preceding genration they may call fathers and mothers." 4

This close tie operates ideally within family, lineage and clan since both lineage and clan are blood groups within which the blood relationship is known. Within the lineage it is sure to be known and within the clan if not known, is assumed since clan members often share a name and always a common known ancestor. This is of crucial concern since marriages of those who share the same blood is forbidden. Thus can exogamy is the rule, marriage must be outside the clan. But usually within the tribe, that is the group of clans who share a theoretical common ancestor. This sequence of family, lineage, clan and tribe is best explained diagramtically as groups with common origins.



After Trumbull
Tradition and Change

In conjunction with such a diagram a further quote from Kimble -

"If the family may be called the heart of primitive African society, the clan is its circulation system. Away from his clan or kinship group, the individual has little if any status and not much security."

Students could be set to probing the nature of family and clan for reasons for such a statement and to hypothesize on its significance for the methods of achieving societal ends. For example, the main idea of African (as many other) marriages is to produce children. Since marriage is a civil contract if there are no children in many cases the contract is nullified and the bride returned. Adverse students reaction could lead into a discussion of the function of family for both family and tribe.

THE VILLAGE

"Whereas the clan is an expression of common origins, the village is more an expression of common needs." Kimble, p. 10.

"In most areas it consists of the compounds of several clans, brought about through intermarriage." Kimble, p. 11.

Given the family based society of Africa, students could be faced with the question of what problems the existence of the village poses? Necessity to structure relationships between non-blood groups? Obviously this calls for groups which cut across blood lines and thus provide cement for the social fabric.

"In the large village, it is age sets and associations rather than the clans that give polarity to social life." Kimble, p. 11.

Age sets are groups who have usually gone through initiation rites together and pass through age grades together fulfilling tribal functions. The ultimate example is the Nyakusa where age sets build separate villages. The functional aspect for society could be brought out by asking students to analyze Kimble's chart (p. 11) of age sets for function and status and what this provides for the tribe.

Age Set	Status	Role
Young men (to 35-40)	Not considered able to speak in important matters.	Warriors Workers
Middle aged (40-50)	Opinions carry weight.	War leaders Workers
Elderly (50-65)	Active government and play roles in ritual.	Leaders
Very old (over 65)	Greatly respected and even reverenced but too old to take an active role.	

The older the closer to the ancestors so the elderly, though not active, are free to comment on what they see. Often the comment will induce conformity without intervention of more formal governing structures; i.e. chief, etc.

Once the structure is created, how is it to be continued? Continuity in Africa as in all societies is through education: "he must be disciplined into control of his instinctive impulses. The manners, customs, laws, inhibitions which the experience of the past has proved necessary to the integration of the social structure must be made bone of his bone, flesh of his flesh." Kimble, p. 14.

Students could be asked the basic value structure of African society as indicated here - the dedication to tradition. Why no experimentation - impacts of marginal economies. Ultimate basis of this judgment - they have worked! How

is this indoctrination accomplished?

> "By observation, involvement and formal education. Learning by observation begins in infancy....African children are seldom isolated from their elders." Kimble, p. 15.

Informal observation is simple enough for our students to see but formal education tribal style makes an interesting contrast. Kimble cites two excellent examples that are short enough to be read to a group for analysis. The first (p. 16) deals with a boys initiation bush camp with its severe discipline and symbolic death. The second (p. 17) deals with initiation school for adolescent girls which contains a marvelous capsule. The girls are posed the problem of absolute famine and told to find food in the jungle.

> "It may be that you will have two or four or even six children in your hut when the hungry days fall upon you. Bring all the food you can find, but do not return without stuffing for at least two bellies. It is you and your husband who must remain alive until rains fall and seeds sprout again - he to father children and you to bear them...."

American students could be asked to evaluate first their own value structure. In such a context and then logically compare it to the African model. Which is more logical and what does each say about the resources of each society.

Family and tribe survival is basic value.

THE EFFECTS OF CHANGE IN AFRICA

The following is excerpted by kind permission from a Project in Non-Western Cultures which was prepared by the Rockland County Cluster of the Social Sciences and Humanities.

Please see "Some Further Suggestions" at the end of this unit.

J. Kelly

A. OVERVIEW:

In the preceding weeks, students have been introduced to Africa. Through different media, they have read, talked, discussed and thought about the land and peoples of Africa, past and present. They have learned about the impor tance of Africa to us as a nation and developed sensitivity about its customs, its mores, its values and its cultural, political, economic and social institutions. Specifically, they have talked about and played with such ideas as the relationship between land, geography and climate over the people of Africa; the vast diversity that can be found in Africa; the strengths and weaknesses of these diversities; the language and culture of some of its people; the religious practices of the people; its literature and mythology; the extended family system; the governmental structure and the economic system.

In this concluding part of the unit, the objective is to pull together all the facts and concepts and skills that have beeen previously learned in this course for students and by the students. The big question students are to answer is to find out the effects of change in Africa. This brings them more closely to the modern Africa. Four areas will be investigated.

(1) The problems of political evolution and change.

(2) What modernization does to the social institutions of African peoples.

(3) The passion for Western Education and the pains of living in a rapidly growing industrial setting sweeping rural Africa as well as the economical developments and the changing values.

(4) The overall effect of these socio-economic and political changes bring about internal and external insecurity, tribal and regional jealousy and antagonism, instability resulting from frequent changes of government, and lack of unity.

B. OBJECTIVES:

The overall aim is to increase students' sensitivity to the peoples of Africa in their past and present setting by way of developing understandings of viewpoints quite different from their own. This last phase will help students to grasp some of the problems new African nations are faced with. Through the process of reflective thinking, it is hoped to make students aware of the problem, the definition and identification of the problem, locating the cause (s) of the problem, and suggesting alternative solutions to the problem.

The major task of the teacher is to combine the use of different media in class to help students to know, to understand, to acquire the skills of reflective thinking and problem-solving.

Another objective of this last phase is the building of values and attitudes and appreciations for institutions different from their own. Students may not agree with African traditional social systems, e.g., polygamy and marriage customs. It is not enough to be tolerant of these different points of view. What is best is to try to appreciate them for what they mean to the people who practise them at a point in time.

The teacher should also aim at developing the skills of extensive reading, interpretation of matter presented through any type of communication media, ability to verbaize and write, and the ability to work independently and in groups for the achievement of class and individual goals.

To a great extent, the material presented in the suggested outline here should be discussed and planned with students so that they can participate and contribute each of their talents to this concluding part of the entire unit on Africa.

LESSON PLAN 1

POLITICAL WINDS OF CHANGE IN AFRICA

A. AIMS:

1. To pull together the facts already learned.

2. To review the facts in perspective as to their implications for change.

3. To make students discover through the process of reflective thinking the problems brought about by new concepts of political power by the new educated elite in Africa as opposed to traditional power wielded by the elders and the chiefs.

4. To help students acquire the skills and judgment required in problem-solving techniques in finding alternative solutions to the problems African nations are facing today.

5. To develop skills of reading and writing and self-expression in students.

6. To help them in modifying their concepts, attitudes, and values in the light of evidences at their disposal.

B. CONCEPTS AND IDEAS TO BE EXPLORED:

1. Political conflicts arise when people start to look out by themselves or external pressures are exerted on them by their neighbors.

2. The larger the unit of government, the more complex and the more conflicts will arise than when the unit of government is small and isolated.

3. There is bound to be fracture and rivalry when the instruments of political decision-making shifts suddenly from one group to another and particularly when one is imposed on the other.

C. SPECIFIC QUESTIONS TO BE RAISED (CONTENT)

1. Where did political power lie in traditional Africa? (with local elders, chiefs, and the council of chiefs developing into an aristocracy of birth, and sometimes an aristocracy of wealth.)

2. What is the nature of the political system developed by Africans? (largely feudal resting on the authority of the ruler to whom citizens paid unquestioning obedience; partly democratic, involving other chiefs, counsellors and influential citizens; partly complex performing such tasks as legislation, revenue collection and allocation, judicial, and executive, and providing essential public services.)

3. What is the nature of colonial government overlaid on African governments? (mostly indirect rule, using local talents and resources, built on previous structure with modifications in legal justice and focus an efficiency and "democratization" of previous institutions, subservience to and dependence on colonial mother country; sweeping legislative changes and training towards self-rule. In some cases, a process of direct rule with an expressed policy towards assimilating Africans into the European culture and nationalism, e.g. French, Belgium, Portuguese and Spanish colonial policy.)

4. What identifiable problems exist today?

   a. General - Many of the new nations are too small to stand alone but too sensitive to surrender their newly acquired freedom for a regional or a total political unification of Africa. Colonial administration has inadvertenetly created blocks to such political unity through arbitrary boundary lines cutting the same ethnic group into two different political sectors often between two different colonial powers, e.g., Togoland, the Cameroons, the Congo, between Britain and France.

   b. Specific - Within each country, the power shift from traditional elders and chiefs to the younger educated elite causes disruption. Political party rivalry divides African countries to the point that raises the question whether democracy can thrive in Africa. Lack of adequate political education aids, abbets, and accentuates African political problems. Besides, economic disparity, between the "haves" (usually in government control) and the "have nots" (the subjects) are behind the recent political disturbances in Africa. African nations also inherit the problems of their past colonial masters in world politics as their economic growth is still tied to these "mother" countries.

D. INSTRUCTIONAL GUIDE:

1. Get students to divide into small study-groups (according to individual interest) to study these regional areas of Africa - West Africa, East Africa, North East Africa, and Central Africa.

2. Within each group, encourage library research through reading discussion, and reporting of findings on the selected problems suggested in the content area. Leave each group with the basic assumptions, generalizations, and concepts to be investigated. Offer assistance by direction and discussion to students while they are working alone or in groups on their problems.

3. Use the inductive method profitably -- through reflective thinking, seeing similarities and relationships between different statements and sets of facts, and offering explanations based on rational judgment of the facts

on certain events, e.g., the impact of western political thoughts on traditional concepts of authority. Help the students to seek information, sift information, describe, examine, analyze, and make conclusions about their findings.

4. Use mimeographed or dittoed materials to exchange communication among students, e.g., current newspaper and magazine reports, information from reading materials or from lectures.

5. Have an African Consul from any of the African Consulates and Missions in New York come and give a talk on African political problems to the students.

6. Have the different groups report their findings to a joint class session. And allow for students' reaction and interaction to each presentation. Have them write out the salient concepts and generalizations gained from the lesson.

7. Have students suggest relationships between African political systems and the United States political system at the local, state and national levels.

8. Have students estimate probable political alternatives for the solution of present political problems in a particular African country.

9. Use the film "Road to Independence" by the National Film Board of Canada, 1959 - a 30-minute black and white movie film about Ghana, Nigeria and Nyasaland to illustrate the problem being discussed. Another group can view "Problems of Emerging Nations" C-B films, an 11-minute, color film concerned specifically with African nations. The films will be discussed and evaluated for any additional information or concepts gained. (See the Part on Introduction for the effective use of films, film strips, realia and artifacts for inductive and deductive purposes leading to Concept Building.

E. MATERIALS TO BE USED:

1. Books:
   1. Paul Bohannan, Africa and Africans, New York: American Museum Science Books, 1964.
   2. Immanuel Wallerstein, Africa, the Politics of Independence, New York: Vintage Books, 1961.
   3. Ruper Emerson, From Empire to Nation. Cambridge: Harvard University Press, 1960.
   4. James S. Coleman, Nigeria, Background to Nationalism, Berkeley: University of California Press, 1958.
   5. Thomas Hodgkin, African Political Parties, Harmonds - Worth: Penguin Books, 1961.
   6. Meyer Fortes, and E. E. Evans -- Pritdard. (eds.) African Political Systems, London: Oxford University Press for

International African, International African Institute, 1940.

7. John Middleton and David Tait, (eds.) Tribes Without Rulers, London: Routledge and Paul Kegan, 1958.

II. Films

1. Africans All International Film Foundation, 1963. A 23-minute color film introducing modern Africa.

2. The Colonies Look Ahead - National Film Board of Canada, 1957. A thirty-minute black and white film on the British policy about independence.

3. New Faces in Africa - Broadcasting and Film Commission, National Council of Churches, 1959. A thirty-minute black and white or color film about comments of leading African politicians. It is available for rental from denominational and other BFC film libraries.

4. Problems of Emerging Nations, C-B Films on eleven-minute color film concerned specifically with problems of African nations.

5. Road to Independence - A National Film Board of Canada production, 1959. 30-minute of black and white pictures about Ghana, Nigeria, and Nyasaland.

III. Filmstrips

1. Africa: Continent in Ferment. Life Filmstrips, 1954. 74 frames of black and white pictures.

2. Profiles of Africa, Part II. World Affairs Materials, Brooklyn College, 1962. 82 frames, color.

IV. Maps, Charts, Pictures and Transparencies

1. Map of Africa-political overlay.

2. Dittoed political maps of Africa.

3. A development time chart of political institutions in Africa.

V. The chalkboard and pieces of chalk, an overhead projector, a movie and a slide projector, a flannel board for displays.

F. ACTIVITIES:

1. Assign students in groups - for their group and individual research, description, examination and analysis of the problems.
2. Assign appropriate reading materials, including current newspaper leads and information from magazines and journals readable to ninth-graders.
3. Show maps and transparencies. Have students make their own cartoons, charts, and graphs.
4. Let them interpret pictures and transparencies.
5. Write brief reviews of books or articles read.
6. Plan role-making of African politicians, taking different positions as between the Monrovia group and the Cassablanca group of African powers.
7. Listing suggestions for the Organization of African Unity (OAU) for its effectiveness.
8. Comparison of different viewpoints about African political systems.
9. Organizing a class debate on specific problems of specific African nations.
10. Showing of slides and films
11. Playing back tape recordings of a lecture in order to study the lecture in depth as to implications for action.

LESSON PLAN 2

SOCIAL CHANGES

A. AIMS:

1. To concentrate on the problems of urbanization and modernization sweeping all Africa in terms of social disruptions these create.
2. To lead students to develop adequate conceptual instrument for understanding and appraising the social problems of our age.
3. To develop in students the habit of reflective thinking through problem-solving techniques.
4. To increase students' skills in reading and writing and the ability of self-expression.
5. To help students' attitude and value formation, in the appreciation of other peoples' problems and concerns getting them out of their own localism into the wider problems of humanity at large.

B. CONCEPTS AND IDEAS TO BE EXPLORED AND DISCUSSED:

1. Problems of urbanization and modernization create conflicts and fractures between the old and the new.
2. The more education in the society, the better the ability for resolving the conflicts in social change; the less educated the people are, the more resistance of change there will be. Do you agree with this statement? How best can you sum it?
3. The more efficient the communication and transportation facilities within a community, the more rapid social changes and social adjustment to change.
4. Not all changes lead to progress. Changes that threaten the beliefs and values of a people become more disruptive than those that are gradual and which take into consideration the mores and norms of the people.
5. The absence of social institutions in the cities and urban areas to cope with rapid winds of change ultimately leads to disruption of the local community.

C. QUESTIONS RAISED (CONTENT)

1. What kept society cohesive in traditional Africa? (African beliefs and values through the different religious practices and rites; the effect of localism in most African countries. Communities with little

interaction with the outside world kept society stable. African subsistence economic system and political institutions acted as cushions to stabilize social institutions like marriage customs, extended family system, inheritance and social relationships in different communities in Africa. In cases where Africans moved from the localism to grappling with outsiders, the effect has been cultural borrowings that had modified to a certain (varying) degree African social institutions.)

2. In what sense has colonial government changed or modified social institutions in Africa? (First, there is the influence of Christian religion usually taken opposite views from traditional religion and social institutions, like marriage, death burial, food customs, etc. There are the western legal institutions that have eroded into the area of traditional local laws. Western laws seem more permissive and "democratic" in the sense that due process of justice is exhausted before condemning an accused whereas African justice demands quick action before law and order breaks down. Educated Africans are torn between two worlds, requiring them to embrace one and reject the other. This creates fractures.

3. What are the major social problems?

   a. Population explosion

   b. Hunger and disease

   c. Migration to cities

   d. Unemployment

   e. Crime wave

   f. Youth rebelliousness

   g. Lack of abiding morals

4. What can one do about the problems?

   a. Need for education (human resources)

   b. Better planning of the economic and development programs of African nations (natural resources)

c. Development of the transportation and communication systems.

d. Social welfare programs - more homes, better living, and recreational facilities.

D. INSTRUCTIONAL GUIDE:

1. Make a class presentation of the subject matter.

2. Use pictures, charts, slides, and films to illustrate the class presentation.

3. Assign appropriate reading texts.

4. Have students work individually on countries of their choice concentrating on social changes in these countries and the effects they leave on the country.

5. Invite an African student or diplomat to talk to the class on the social institutions in his country. Let students prepare questions to be asked.

6. Alternately, arrange a panel of African students (available in New York colleges and universities) to discuss in a session African social problems.

7. Have students ask questions to clarify thoughts and misunderstanding notions about African social systems.

8. Alternately, concentrate on specific social problems in a particular geographic area, e.g., rebelliousness in youth and the lack of morals; or polygamy and the African extended family system; or city and urban problems.

9. Pull everything together in a class session using questions to direct students' thoughts to make generalizations or generate hunches and assumptions.

10. Have them plan a display of significant African social institutions worthy of our emulation here in the United States, and those that need be dropped completely or modified partially in tune with modern thinking.

E. MATERIALS:

I. Books

1. Paul Bohannan - African and Africans - New York: American Museum Science Books, 1964.

2. William Bascom and Melville J. Herskovitz, (eds.) - Continuity and Change in African Cultures - Chicago: University of Chicago Press, 1959.

3. Basil Davidson - Which Way Africa? The Search for a New Society - New York: Praeger Paperbacks, 1964.

4. John Hatch - Africa Today - And Tomorrow, An Outline of Basic Facts and Major Problems, (rev. ed.) - New York: Praeger Paperbacks, 1962.

5. Walter T. Wallbank - Contemporary Africa, Continent in Transition, (rev. ed.) - Van Hestrand, 1964, (a paperback)

6. Ella Griffin - Africa Today: The Challenger of a Continent in a Hurry - Coward-McCann 1962.

II. Films and Filmstrips

1. African Heritage - California Texas Oil Company, 1958. A 28-1/2 minute color film on the daily life of Africans.

2. New Day in Africa - Catholic Film Directory. A 22-minute black and white film.

3. Modern Living Through Education in Africa - Curriculum Materials, 1959. A 29-frame color filmstrip on Africa.

4. Daybreak in Udi - Contemporary, 1955. About community effort in Eastern Nigeria.

5. Nigeria: Important Cities - Eye Gate, 1962. 52-frames of color filmstrip about African (Nigeria) cities.

III. Maps, Charts, Pictures and Transparencies

1. Use supplied wall maps and pictures.

2. On dittoed maps, locate areas of urban and rural communities.

3. Use transparencies with overlays to stress the relationship between geography and climate on the one hand and urbanization on the other.

4. The chalkboard, projectors and display boards.

F. ACTIVITIES:

1. Learning to listen to presentations through various media.

2. Library skills in reading and sifting information.

3. Literary skills of writing a significant report.

4. Verbal skills of presenting an oral report.

5. Social skills of cooperation and interaction with others.

6. Intellectual skills of abstracting, inducing, and making inferences.

7. Problem - solving skills in providing alternative courses of action.

8. Finding relationships among things, facts, statements, etc., and generalizing from these.

9. Book reviews, and book reports.

10. Evaluating the presentation and the activities in the lesson.

11. Making value judgments based on some defined criteria.

LESSON PLAN 3

INDUSTRIAL AND ECONOMIC CHANGES

A. AIMS:

1. To help students to be able to identify some of the economic problems new African nations are facing.

2. To help students in understanding how the traditional economic system is being rapidly superseded by modern scientific economic theories of development.

3. To give students insights of attempted or alternative solutions to industrial development of African countries side by side with agricultural revolution taking place all across Africa.

4. To give students the ability of understanding some basic economic concepts and industrial development processes in developing countries.

5. To encourage students' search for knowledge, develop their reading, writing, and communication skills and help them in grasping social-economic problems of the day as active participants in the society.

B. CONCEPTS AND IDEAS TO BE DEVELOPED, ANALYSED AND SYNTHESIZED

1. Economic thoughts and practices are functions of the interactions between people. The more localistic and provincial the society, the less economically developed they are and the less diversified the economy; hence the economy tends to be that of subsistence only.

2. Explain these conceptual terms: supply and demand; subsistence agriculture; money economy; price system; per capital income; one-crop economy; diversified economy; agricultural revolution; industrial development; capital formation; absentee ownership.

3. Industrialization takes place when there are the natural and human resources to make it work and there is a demand by the people for it.

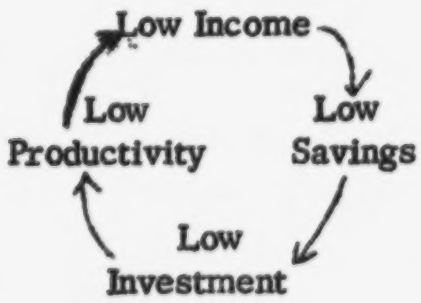
C. CONTENT:

1. The rising expectations of people throughout Africa. People are no longer satisfied with their economic list. Economic values and concepts are changing in spite of traditional skeptism of the white man's institutions. Why?

   Political and social changes, vulnerability to external influences; European goods that inundate the markets; change in people's tastes; educational impact, and the rising status of individuals in an open-competitive society.

2. The per-capita income per year is low - between $50 and $60 compared with about $2,500 in the United States of America. Why?

   The vicious economic cycle of development in developing African countries:



   The vast majority of the people are poor and so their income is very low. There are no incentives for savings. Every penny earned invariably goes to providing the necessities of life, thus there is low savings. Low savings affect the national investment for capital formation for little or nothing is saved for future investment on machines and human resources. The low investment means little industrial development, hand labor, and so low productivity. With productivity so low, incomes are bound to be low with many people living below subsistence level. And the evil chain continues.

3. There is need for agricultural improvements - land reform laws, improvement of the soil, eradication of plant diseases, and replacement of ancient "primitive" cultivation methods by more scientific methods.

4. There is need for planning industrial development to make this complementary to developments in other areas. Africa's raw materials must be tapped and processed on African soil for internal and external exports. Regional planning has the advantage of co-ordinating local planning which may be wasteful and inefficient.

5. Foreign capital is needed very badly. There is a growing fear of economic colonialism (neo-colonialism) through the back door of industrial and financial aid. Formula for foreign aid without political strings is required. The problem of absentee ownership of capital and the lack of a real middle class society. Pursue the concept of this lack of a real middle class society with students and explore the consequences in <u>any</u> society.

D. <u>INSTRUCTIONAL GUIDE:</u>

1. List the key concept words on a dittoed sheet. Have students define or explain them. Get consensus of agreement on the precise meaning of these words as they are used by the economist. These are the operational words in the lesson.

2. Introduce the other concepts and have students discuss them from the angle of their knowledge so far of Africa. Stand in the background as the moderator of the session and supply missing links.

3. Ask the question why Africa is less-developed than the United States of America. Note students' reactions. See if the responses include remote causes like the effect of the slave trade, localism and the depletion of African economy towards the colonial mother country during the colonial period, inadequate trained highly manpower needs; graft and corruption; poor and inadequate long-term planning.

4. Find out if students can identify the most immediate problems facing African industrial and economic development. Raise the issue of capital formation. Use dittoed copies of the diagram listed in the content section to explain the problem. See if students can establish the relationships without your discussing them or pointing them out.

5. Invite one Vice-Consul (Trade) in any of the African Consulates in New York to talk to the students. Have students prepare and ask the Consul questions relating to the topic.

6. Combine all instructional media (maps, charts, tables, pictures, graphs, films, tapes, filmstrips, books, etc.) to explain and analyse the problems.

7. Have children come out with inferences and generalizations concerning industrial and economic development of Africa.

8. Students could work in groups or as individuals or both in collecting information about a regional grouping, e.g., English - and French - speaking West Africans, or about a particular country.

9. Let students develop their reports in a written form for sharing with others. Encourage individual participation during the oral presentation of the report.

E. MATERIALS:

I. Books

1. Charles R. Joy - Emerging Africa - Scholastic Book Services, 1962.

2. George H. T. Kimble - Tropical Africa: Problems and Promises - Headline Series. Foreign Policy Association, 1961.

3. John D. Montgomery - Aid to Africa: New Test for United States Policy - Headline Series. Foreign Policy Association, 1961.

4. Melerille J. Herskovitz and Mitchell Harwitz (eds) Economic Transition in Africa - Northwestern University Press, 1964.

5. L. Dudley Stamp - Africa: A Study in Tropical Development, (2nd ed.) - Wiley & Sons Inc., 1964.

6. Jack Woodis - Africa: The Roots of Revolt - Atadel Press, 1960. (about economic and social causes of change).

7. Jack Woodis - Africa: The Way Ahead - International Publishers, 1963.

II. Films and Filmstrips

1. Maps showing industrial and agricultural locations.

2. Graphs indicating comparative economic development of African countries.

3. Charts illustrating developmental plans.

4. Tables built up showing income groups.

5. Transparencies of the above list.

IV. The chalkboard, projectors, and display boards.

F. ACTIVITIES:

1. Emphasis is on doing and thinking.

2. Show maps, graphs, tables, etc. , and have students think about them and interpret them aided with the concepts previously discussed.

3. Have students read for information and knowledge the reading material.

4. Have the students relate the previous learnings to the economic problems and make a few generalizations about them.

5. Students will react to each presentation and make an oral or written critique of the lesson and the content area.

6. Students will report their findings to the open class session.

7. Students will mount displays of significant findings, conclusions and recommendations jointly agreed to by class.

LESSON PLAN 4

AFRICA'S OTHER PROBLEMS

A. AIMS:

1. To locate and identify problems other than those already discussed in class.

2. To pin-point the causes of the perenial problems that face developing African nations.

3. To suggest tentative solutions to these problems in light of existing knowledge of the situation.

4. To encourage students' participation and contribution to class discussion and project.

5. To develop and increase students' intellectual abilities of reading, writing, and self-expression (communication).

6. To develop and increase students' self-confidence in presenting materials.

B. CONCEPTS AND KEY IDEAS:

1. Explain the following words, phrases, and ideas and their appropriate use:

   (a) dynamic society

   (b) a static society

   (c) change agents

   (d) neo-colonialism

   (e) African common market

   (f) Organization of African Unity (OAU)

   (g) the European Common Market (CM)

   (h) tribalism

   (i) non-alignment

(j) apartheid

(k) black imperialism

(l) nationalism

(m) bulkanization

(n) democratic socialism

(o) communalism

(p) communistic

(q) socialism

(r) neutralism

(s) foreign diplomacy

(t) Africa - World's Third Force

C. CONTENT:

This lession cleans up the entire sub-section of the unit of "Africa in Transition." Other problems still not focussed on include:

1. Tribal and regional differences and jealousies. Note the division within the Organization of African Unity, between the Cassablanca group and the Monrovia group, partially based on ideological conflicts as to the choice between the Western World and the Eastern world. Note also the forment in most African countries today, the military coup detats and the military regimes in many African nations since 1960. For a documentation of the tribal division in African nations, use Nigeria as an example.

2. Problem of internal security. Recall the clamping down of opposition parties in Ghana (under Nkrumah) and in Tanzania for fear of internal subversion by foreign-aided leftists of the opposition parties. Tie up with army take-overs in many countries.

3. Lack of adequate transportation and communication. Recal these under economic problems. Find out what is being done by individual countries, and on a regional level.

4. Lack of a unifying language within each independent country and across Africa. Argue the prospect of English, French, Hausa or Yoruba in West Africa and English and Swahili all over East Africa as possible national language or the lingua franca.

5. Racial conflicts with Ian Smith's Rhodesia and South Africa's apartheid policy in South Africa and South West Africa, and with Belgium in Angola.

6. Conflicts with the old traditions institutionalized in the chiefs and their place in the new nations.

7. Uncertainty as to the best form of government, between different forms of democracy and other degrees of dictatorship.

8. Conflicting foreign policies of non-alignment.

9. Africa's place and role in the Cold War between the East and the West.

D. INSTRUCTIONAL GUIDE:

1. Relate all the problems listed above to the previous ones headed social, political, and economic.

2. Show the students these inter-relationships of the most obvious problems - economic problems lead to social and political problems and vice versa, that it is difficult to isolate one.

3. List each problem on a ditto sheet for groups of students or individual students to work on.

4. Assist students in grasping the problems and seeing them from their broad perspectives and implications for change in Africa.

5. Students'reaction will lead to statements of generalizations, concept-building, and programs of suggested action.

6. What should be the role of the United States in African development? Leave this open-ended question for students to answer.

7. Review previous films and filmstrips for any implication or light shed on these common problems.

E. MATERIALS:

The materials previously suggested in the sub-units will be used for this section also.

F. ACTIVITIES:

1. In tying up most of these cyclical problems of change in Africa, students have to seek relationships between the diverse factors and variables for change. This is the main task for students.

2. Information previously gatheredin one area should be applied in looking into the new areas for possible relationships or differences.

3. Students should be able to read newspapers and magazines or other articles about Africa. As a result of taking this course, they should be able to assess the veracity and authenticity of the author and agree or disagree with his conlusions and findings based on what they already know.

4. One concept to be kept above others in the mind of students is the fact that the African society is a dynamic one, not static. Being dynamic gives African political, social, and economic institutions the flexibility for change. Thus, students should develop the attitude of discounting most of the ghost and romantic stories about African peoples and Africa as a jungle of "half-civilized" peoples. Thus, the aim of this part of the course is training in reaching unbiased and balanced opinion after due inquiry.

5. Students should still learn further how to get information and where to get it from and what to do with the information when it is gotten.

Mr. Bissett

NATION BUILDING IN AFRICA - GHANA

The search for a viable structure for government control in the newly independent African states has been the basic motif of recent African history. A case study of one such nation could be utilized to demonstrate the problems faced by such nations and, through analysis, of the failure of democracy to maintain itself. Such a case study is presented in Ghana: A Case History, a one hour tape distributed by Center for the Study of Democratic Institutions, Santa Barbara, California.

Since the tape deals with the complex interactions of a relatively unknown political scene, a mimeographed study guide with summaries of important points and lead questions would enable students to concentrate more on what is being said and less on note-taking. With such a study guide, the student could then listen with his class or more profitably individually in carrels, etc. so he could replay any desired portion. In this case, class time could be devoted to the more profitable task of analysis and discussion.

The speaker on the tape, Mr. David Apter, was Peace Corps Adviser on Ghana and Associate Director of the Institute of International Affairs, University of California (Berkley). He was speaking at a Conference on Democracy and the Emerging Nations which was discussing:

Why has democracy failed in emergent nations?
Is it possible to have democracy and economic development?
Is there a gap between elite and masses in these countries?
Is the current trend irreversible?

In the tape, Mr. Apter presents a very brief historical background of Ghana and discusses the factors making for potential conflict within the country

(divergences between the people - economic, political and social) that made conditions ripe for the creation of a pseudo-religion built around Osagyefo (Nkrumah).

Four core questions seem to be posed:

1. How does Ghana obtain independence?
2. How did various groups come to power and whom did they represent?
3. How did Nkrumah go about altering this balance of power to his advantage?
4. What changes did he make one in power in order to maintain it?

Some summary of important points raised and some points and questions which could be raised follow.

Study Guide for tape: Ghana: a Case History.

I. The Political Significance of Ghana

1. Ghana first country in Africa to become independent after World War II; role as model for other African colonies in demand for independence.
2. Leadership in Ghana and other African nations post-war varied between former British and former French colonies. The former took a more pragmatic approach while the latter a more ideological one.

II. Nkrumahism

1. Three major political orientations within Ghana'a leadership.
   A. Tribal Chiefs - leaders during colonial period, conservative.
   B. Intellectuals - Pan Africanists - understood tradition but expected to be new leaders because of role in anti-colonial struggle.
   C. Moderate Nationalists - neither urban (westernized) nor rural

(traditional) - source of continuity and trouble.

2. In period 1930-1940 groups consolidate but none seek mass support.

3. Rise of Nkrumah - How does he go about obtaining support?

   A. Nkrumah as member and then leader of Pan-Africanist group demanding more rapid freedom for Africa.

   B. Nkrumah became secretary of United Gold Coast Federation (old intellectual elite)

      (1) Nkrumah as dominant figure by becoming leader of moderate nationalists allied to ex-servicemen.

      (2) Uses newspapers to develop organization and self-discipline.

      (3) Captures existing youth groups.

   C. Nkrumah creates Convention Peoples Party.

      (1) Youth group as center.

      (2) Split from intellectual elite.

      (3) Developing Party organization - what promised to whom?

         (a) To chiefs - idea that problems could not be solved by expatriates (intellectuals).

         (b) Opposition to Chiefs - Chiefs are feudal holdover from British colonialism.

         (c) To plantation owners - cocoa price stabilization.

         (d) To African Nationalists - Africans to make societal decisions.

      (4) Develops awareness of problems among people "Role of national leader is to create discontent."

      (5) Nkrumah sent to jail and emerges a martyr.

(6) Convention Peoples Party as a "Church" (spiritual organization).

(a) Concept of membership being an "elect" - all could be.

(b) Nkrumah as charismatic leader

(1) Remote and superhuman.

(2) Use of prayers and semi-deification.

(3) Command of crowds.

(7) Nkrumah as first Prime Minister of Ghana.

(a) Program 1951-1958.

1 Party as mass organ

a divide opposition (chiefs, older intellectuals, ethnic minorities).

b Adopt good opposition ideas as own.

2 Political reforms - local government ordinance 1951

a Local elective councils to control finance breaks power of chiefs.

b Chiefs and intellectuals form conservative opposition.

3 Opposition mostly exiled or politically impotent.

4. Nkrumah and African Socialism

A. Economic and social goals of C.C.P.

(1) Increase in per capita income.

(2) Universal education.

(3) Planning of towns and cities.

(4) Diversification of economy from single crop (cocoa).

(5) New social objective - party participation and thus citizenship.

B. Ghana as one party state.

(1) With end of opposition party regionalism and conflict within C.C.P. as local units adopt local complaints to press on national organization.

(2) Opposition destroyed as traitors to Ghana when they advocate Ashanti (tribal) separatism and northern separatism in a federal state.

(3) To prevent fragmentation.

(a) Militant party discipline imposed on local areas.

(b) Functional auxiliary units organized to combat regionalism and tribalism.

Why would these serve this function?

Woman's Group, Youth Group. Co-ops, Trade Unions.

1 Groups within party.

2 Groups, not tribal, membership important and fruitful.

3 Only organizations permitted - destructions of pluralism.

(c) Opposition made illegal; underground grows and requires suprression.

(4) Whole society is party problem.

(a) Citizenship synonymous with party membership.

(b) Ghana as Pan-African center.

(c) Nkrumah plays off opposing elements in party against each other with ability to mobilize all groups against any one.

C. Deification

(1) From Prime Minister to president.

(2) Use of throne, robes, etc.

(3) Nkrumah as "larger than life" kinship figure with all in party as kin and all outside party as outside society.

(4) Personal leadership - supervenes modernity to link past and present as "Osagyefo" (Redeemer).

III. Major Development Systems

1. Mobilization system - Nkrumah

A. Symbols of authority.

B. Objectives - puritanical and preeminent.

2. Reconciliation - Nigeria.

A. Pluralistic.

B. Inability to resolve disputes but great vitality.

3. Modernizing Autocracy - Japan

A. Traditionalize innovation.

B. Militarism allows mobilization with tradition.

C. Loss of touch with people.

4. Ghana

A. Replace ritualization with militant socialism.

B. Plan Africanism militarily and expansionism as answer to local industrialization problems.

C. Local problems seen as soluble only through Pan-African answers.

D. Ghana as speakhead of multiplicity of one party states aligned by

reconciliation technique.

A study guide of such a type could be used for group analysis or as a special project for a more able group as the basis for a seminar session or an analytic paper. Either in a small seminar or in a class group the guide questions could be used to develop an analysis of the problems facing newly emerging nations. Especially in the African context it could be closely tied to a consideration of the role of tribal loyalty and of multi tribal states like Ghana and Nigeria.

Mr. Kelly

CULTURAL ACTIVITIES

A. MUSIC

Teachers can take advantage of several interesting recordings which have appeared in recent years. Following is a list of some of our recent acquisitions with suggestions on how they might be used in class:

1. Negro Folk Music of Africa and America F.E.4500

   Lest the title mislead one, the music reflects the African influence in Latin as well as Anglo America. Included with the record is an explanatory sheet which provides the teacher with some information pertaining to each selection. The record does not attempt to prove musical geneology: it ..."simply presents materials for comparison and pleasurable listening." Nevertheless, the selections "leave little doubt of the carryover of African musical traditions into the new world." Among the countries represented are: Nigeria; Sudan; Ethiopia; Brazil; Haiti; the United States as well as others.

2. African drums is the subject of the following three recordings:

   a. African Drums F.E. 4502 AB

   b. Afro-American Drums F.E. 4502 CD

   c. Drums of the Yoruba of Nigeria F.E. 4441

The teacher may find the following article, which appeared in Nigeria Today (Volume 9, #11 and 12, 1966 and which is reprinted here with the kind permission of Nigerian Consulate in New York) of great value in providing information on the place of drums in African culture. The issue also contains some very colorful pictures, illustrating a variety of drums. These can be displayed in class for purposes of illustration or discussion.

THE YORUBA TALKING DRUM

'It is the drum that turns music into words and words into music.' That was how Chief Laoye, Baba Kekere of Ede and a veteran drummer, described the talking drum.

As one enters the grounds of the palace of the Timi of Ede the drummers sitting at the gate beat their drums with a curved stick. To the ears of the ignorant visitor the sounds that emanate are just music. But to the ears of many among the Yoruba people of Western Nigeria the sounds are not only music but also words, phrases and greetings which are as clear and meaningful as if they came out of the mouth of a human being; they respond to the greetings and may even carry on a short conversation with the talking drum.

Not only does the drum greet the visitor, it also immediately sends a message to the Timi inside the palace about the status, description and purpose of the visitor. Thus, without coming out of the palace, the Chief is able to know what is going on outside the gates and who enters and leaves the palace. These are just some of the functions of the Yoruba Talking Drum.

The talking drum is an instrument which is unique in both design and function and which has played important roles in the life of the people for a long time. It is a most versatile instrument: like other drums it is a musical instrument but, more important, it is an instrument of communication.

Music is an important element of the life of the people of Nigeria and as a result the drum serves a thousand and one purposes. It is played in times of joy; it is played in times of sorrow. It is an instrument which children use at play and it is also a sacred object which occupies a central position in the most solemn

rituals and ceremonies. And in the past the talking drum was used not only to communicate friendly greetings but also to send vital messages during the inter-tribal wars.

There are three types of Yoruba talking drums: dundun, kannango and gudugudu.

The dundun which is also called iva slu (mother-drum) is the most important of the three. It is shaped like a narrow barrel whose infrastructure is a hollow dumbbell-shaped wooden frame. The two open ends of the frame are covered with kidskin membranes which are joined together and made tight with strips of leather. Usually small brass bells are hung from both ends of the drum and when the drummer shakes his drum their jingling sound embellishes the music of the drum.

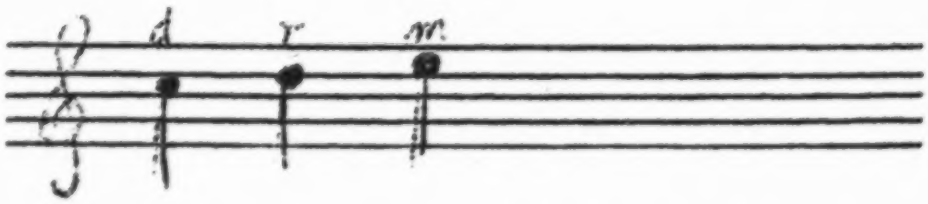
The leather ropes which connect both ends of the frame are a most impor tant part of the drum. While playing the instrument the drummer gathers some of these strips of leather in his hand and constantly squeezes them; the amount of pressure he applies tightens or relaxes the membranes and thus regulates the pitch of the sound. The harder he squeezes the higher the pitch and this can run up to an octave or more.

The dundun talking drum is capable of producing a wide range of sounds and can say almost anything the drummer wants it to say. It is, however, proficient only in a tonal language like Yoruba, and attempts to make it talk in a language like English have always run into difficulties.

When the drummer gives the drum one single tap the sound that is produced represents a syllable; the sound might, perhaps, b e called a syllable-sound.

The distinction between one syllable-sound and another is achieved by varying the pitch, and different combinations of them represent different words. A short pause separates one word from another while a long one separates one sentence from another.

The Yoruba language which is the drum's 'native tongue' is highly musical and all its syllables end in vowels. At an elementary level the drum can say almost any word in Yoruba, using the three basic notes: d: r: m



Following are examples of Yoruba words and their approximate corresponding sounds: Ojo (Rain) Dodokindo (Fried plantain) Oluwa (God)

O - jo	do - do - kin - do	O - lu - wa
d : d	d : d : m : d	r : m : r

A simple sentence like:

Oga lo si oko

(The master has gone to the farm) would sound like this:

O -	ga	lo	si	o -	ko
d :	m:-	r:-	m:-	r :	r

The Yoruba talking drum may also be made to speak some Spanish, Italian and Portuguese since these languages are to some extent tonal and have many words with soft (vowel) endings.

La Republica de Nigeria

La Re - pu - bli - ca de Ni - ge - ria
d :- d': m : d : d:- d:- d : r : d

Hasta manana

Ha - sta ma - na - na
m : m:- d : r: d

The drum is only capable of reproducing syllables and words with soft (vowel) endings: as a result it is very difficult to make it talk in languages like English and German which have many hard sounds. It would be absolutely impossible for the drum to say words like 'exactly' or 'sonntagsblatt'--it just cannot pronounce those concatenations of consonants.

The kannango is designed like the dundun, but it is considerably smaller in size. It is usually carried under the armpit and the squeezing of the leather straps is done with the arm.

It is as competent a talker as the dundun but its sound is usually of a higher pitch than that of the dundun and can travel up to seven miles in a plain area. This is why it was used in the past to send messages during a time of war.

The gudugudu is basically a wooden bowl covered with a tight membrane. It is more limited in the range of its sounds and in its talking. As Chief Laoye said, 'it's talking is limited to two Yoruba sentences':

"Baba ma j'iyan tan'

(Father, don't eat all the pounded yam.)

'B'otan ma tun r'oko'

(If they are finished I will go to the farm for more.)

Ba - ba ma j'i - yan tan
r : r :- m :- r : m : m

B'o tan ma tun r'o - ko
m : m : r :- m: - r : r

During a musical performance these three drums are usually accompanied by others of their kind along with other instruments such as shekere and aro. The dundun leads the music and dictates the form and pace of the dance.

The talking drums are largely used for traditional dances, but in recent years they have entered the realm of modern Nigerian music. The dundun has now become a major instrument of high life music to which it has added more colour and excitement.

An interesting and most awaited feature of a high life dancing session is that brief period when the other instruments fade into the background and the dundun alone takes the floor and takes hold of the dancers. Its sounds become almost hypnotic as the music grips the dancer and directs him to shake, sway, rock, wriggle, and give full expression to his soul.

According to the tradition of the Yoruba people of Western Nigeria the profession of drumming exclusively to certain families in each community and the skill has been passed from father to son through the ages. Such families still exist and function in several towns, but in recent times drumming has become an open trade and several 'outsiders' have learnt and now practise the skill. This has not, however, necessarily detracted from the quality of the music or of the talking of the drums, rather, it has helped to spread their pleasure to a larger section of the Community.

The Yoruba talking drum is not used only in Western Nigeria but also in the Ilorin Province of Northern Nigeria, Western Dahomey and other places where there are substantial communities of Yoruba people, and its fame is spreading all over the world.

Selections from the record, Drums of the Yoruba of Nigeria, can be used to demonstrate the sounds made on the iya ilu (dundun) - the mother of drums, the kannango (a miniature dundun) and the gudugudu, "a type of talking drum which is highly limited in its talking."

Besides the information cited above, the teacher can also resort to the explanatory notes which accompany each of the records listed above. The notes provide information concerning the materials used in the construction of drums; the reasons for the variety of drums; the sounds made by each drum, as well as a variety of pictures illustrating drummers and drums.

3. Africa South of the Sahara FE 503

The apparent aim in this recording is to demonstrate that African musical activity is an integral and functional part of society - a feature which it shares with other cultural activities in Africa. This would appear to rule out the development of music as an end in itself: whether this extends to all forms of musical development is not made clear. A variety of musical instruments are demonstrated under four classifications: idiophones, membranophones, chordophones and aerophones. There is an explanation of these terms in the notes: however, a few pictures would have been welcomed here. Musical selections are as varied as the instruments used. They include Bushman songs, Bechuana songs, Kivi pygmy songs, etc.

4. Miram Makeba LPM 2267 Makeba Sings LPS 3321

Miriam Makeba is well known to most of our students today. The songs which appear on these recordings can be used for class purposes, particularly for those students who appear to dislike music which places a heavy emphasis on strict 'folk' quality. In the first of these recordings, Miss Makeba provides a good illustration of the 'click'

sounds peculiar to the Hottentot and Xosa tribes of South Africa. In the second recording, she touches on a number of social problems and desires, some of which are universal; others relate to African cultures.

5. Classic and Semi-Classic

The integration of African spirituals and other contributions as part of the American musical repertoire is discussed in Gilbert Chase's America's Music. However, one will have to look further afield to find how these influences find their way into the world's classical repertoire.

Among the classical composers is William Grant Still. Still is probably regarded as the outstanding Afro-American composer of the century. Among his major contributions are: Africa, Afro-American Symphony and Symphony in G Minor.

From Nigeria, Fela Sowande, a relatively new composer, has incorporated the musical idioms of his peoples in African Suite for Strings and Folk Symphony for Large Orchestra. The teacher will have to rely on information which is supplied on the jackets of these records for further guidance.

Mr. Kelly

B. ART

(Note:
A teacher interested in pursuing a study of African cultures through art forms should consult Mrs. Gemignani who will be pleased to prepare the groundwork with a lecture on primitive art.)

African Masks

The study of any art form demands that students have some training in how to look at an art object. In an earlier lesson, we demonstrated a procedure which can be applied to a specific art form. In using this procedure, we are less concerned with the end results than with the means used to produce the results. Our primary concern is in training the student to observe and to have the student think about what he has observed.

With this concern in mind, the teacher should include the following among his aims:

1. To develop an appreciation of African masks as an African art form.
2. To develop student understanding that African masks, like the masks and iconography of other cultures, have both emotional and rational content.
3. To develop student understanding of the fact that the word "primitive" as applied to African art can be questioned.
4. To use the study of an African art form as a meaning of developing critical thinking.

Africans have devised numerous masks in a variety of mediums. A study of their content and purposes should contribute to a furthering of understanding about some African cultures.

An ideal situation is to have students visit the Museum of Primitive Art, where periodically, exhibitions of African art are on display. In a display held there recently, most of the items were from the collection of Mr. Ruspect who has written as follows:

> African tribal art is religious...in the wider sense (in that) the objects point beyond themselves to the realms of ultimate concern ....The common denominator of all African art is the attempt to strengthen life-giving forces, the affirmation of creation and order, the restraint of sickness, death and destruction.

In viewing African art, both students and (history) teachers will have to concern themselves with a number of questions and they must also be prepared to make a mental transition from a Western frame of reference to one which is new to most of us. In Western art, .. classicism serves as a point of reference with respect to form and content. Greek art extolls humanity: it expresses an ideal - a balance between extremes, between physical and mental development, etc. As such, it serves a norm or reference point against which we judge other styles.

African art does not appear to be concerned with a reference point or norm. Because of the absence of a reference point, can one legitimately apply the word "distortion" with reference to African art?

African art does not appear to be concerned with idealizing the human form: on the contrary, there is a tendency to exaggerate certain physical attributes at the expense of others. Would these tendencies suggest that African artists are less concerned with humanity than with creating an affect or a life-giving force? If the latter is true, and many authors appear to agree on this, then one could conclude that function determines the form. If there is a reference point in African art, then, it must be related to function. As Mrs. Gemignani has

indicated, with reference to primitive art, "the frequency with which an object is duplicated will depend, in large part, on the efficacy of the original object."

With these ideas in mind, the students, when they visit the Museum, should be instructed to observe the following:

1. Medium - Wood, skins, plaster, clays, cloth, metals, bark, leather, shells
2. Size and Shape - (Here a sketch pad might prove useful.)
3. Designs - Is there any attempt at symmetry? Geometric forms?
4. Colors - Mono or Poly.
5. Origin - Students should have mimeographed map to locate both the tribe and place of origin.

After having noted the above, students should be given time to think about the following questions which the teacher can raise in class following the visit:

1. What can you tell about the area or the tribe from which the object originated? (Availability of media, etc.)
2. What does the object indicate with reference to:
   a. The artist as an artist?
   b. The social status of the artist?
   c. The social status of the person for whom the object was made? (If such was the case.)
   d. The tribe for whom the object was made?
3. Can you indicate what the intent of the artist was in creating the object?
   a. Are there animal and/or human attributes involved?
   b. (If human) Anything unusual about the physical attributes?
   c. (If animal) What are some of the characteristics of that animal?

d. (If a composite) What do you think was the artist's intent?

4. What do you think about the design?

a. Is order or chacs implicit? (Does it make sense?)

b. In real life, what contributes to a sense of order or chaos, at the family level? at the tribal level?

c. How do you think the object was meant to affect the viewer?

d. Do you think that the object is related to any of the following? Why?

Security, death, fertility, power, initiation, continuity, instruction, other.....

5. What would your findings indicate about the way the artist views his world?

The following articles, which appeared originally in Nigeria Today, Vol. 9, #11 and 12, are reproduced here to provide the teacher with some background information. (They appear here with the kind permission of the Nigerian Consulate in New York City.) Slides are also available. See listing in visual aids.

IFE ART

Nigeria has often been described as 'The Greece of Africa'. This well-deserved reputation has been won for her by her rich cultural heritage, especially by the works of art which the ancient cities of Ife and Benin have bequeathed to her.

Ife art represents the best in African culture and its distinctive style and sophisticated workmanship place it in that rare and exquisite genre of art universally known as 'classical'. The most famous specimens of this art are among the unique collection of beautiful brass and terra-cotta heads and figurines

which were dug up from the grounds of the old palace at Ife in 1938.

These works of art have a maturity and poise which can only be the product of a highly developed stage of civilization and reflect a remarkable intellectual grasp of mensuration. Their restrained naturalism, the dignity and serenity of their expressions and the technical excellence of their workmanship have earned them a place among the world's masterpieces of art.

Since the works of Ife art became known to the outside world their age and origin have been objects of great controversy among scholars. The most common hypothesis about Ife art links it to the migration from North-east African to West Africa in the 8th century of a group of people who established a ruling dynasty and whose first king was Oduduwa. Other hypotheses based on possible historical connections or on supposed stylistic resemblances link it to the Etruscans of Italy of about 1500 B.C., to ancient Egypt, to Greece, Persia, India, etc.

One of the reasons for the controversy is that the tradition and civilization which produced this art died long ago, leaving no other concrete evidence or traces of their existence, nature, scope and achievements besides the few works of art and oral history bordering on mythology. This scarcity of historical evidence has made it extremely difficult to find the roots of this art in the African past or to determine with accuracy how and when it flourished at Ife.

Another reason is that this art is quite different both in style and degree of technical sophistication from the traditional art of the rest of West Africa which usually does not copy visible appearance. This is seen too clearly in the art's naturalism and conscious intellectual striving after idealised form.

Describing this feature of Ife art in her book Classical African Sculpture,

Margaret Trowell says: 'Here we find an art which differs in technique, form and content from all surrounding types of art. No longer do we find an emotional, childlike, romantic expression of the subjective reaction of the primitive artist to an unknown and frightening outer world, nor the spirit-regarding concentration on ritual values regardless of aesthetic results, but rather a carefully calculated and studied type of personal portraiture....It is no early fumbling of awakening powers of observation, but a full-grown grasp of proportion and form.'

To the people of Ife most of the bronze, terra-cotta and stone sculptures are not objects of controversy, rather they are objects of worship and sacred links with their great departed ancestors and their glorious past.

Ife is universally acknowledged as the cradle of Yoruba civilisation and its king was the spiritual head of the ancient Yoruba kingdom which spread from the banks of the River Niger in the North to the coast.

The Yoruba had a highly developed social and political system in which religion played an important role. The interaction of religion and politics not only helped to maintain the social order but also aided the development of art.

At Ife, the main religious centre of the kingdom, pantheism and ancestor-worship were practised. So many were the gods worshipped in this city that it is said that at least one ritual or another was performed on all the days of the year except one, and images and commemorative monoliths were found all over the city. These religious practices created the perfect atmosphere for the development of art, especially the modelling of masks and figures.

It was the custom of the people to make portraits of their dead kings, members of the royal family and great warriors. 'Since photography had not been invented at that time', one Ife chief said, 'they made them in clay and brass.'

And because the primary aim of this art was the deification of the royal and noble ancestors greater attention was paid to perfection than to perspective.

The well-known brass and terra-cotta heads are the products of this custom. The most famous of the brass heads is the portrait of Olokun who was the wife of Oduduwa the founder of the Yoruba nation. This custom, like the art that produced it, belongs to the golden age of Ife and the Yoruba nation.

The Brass Heads

Ife art first became known to the outside world in 1910 when Leo Frobenius, a German archaeologist, visited Ife and found a number of very beautiful terra-cotta heads and the remarkable brass head of Olokun. It gained world-wide recognition after several more brass heads as remarkable as the ones already known were discovered in the same town 18 years later.

These heads which are without doubt portraits of former Obas and members of the royal families are the work of accomplished artists; the individuality of each face is fully realised and shows no trace of caricature.

The brass heads were made by the 'cireperdue' process which is still practised at Benin and other parts of West Africa. According to this process the artists first makes a model of the subject in wax, usually over a mud core. He then covers it with layers of mud, after the drying of which the wax is melted out to be replaced by molten metal. The baked mud shell is finally broken off to expose the cast inside.

It is impossible to make more than one cast from each mould and in case of any serious failure the work must be modelled all over again. To produce such almost-perfect works as the Ife heads with such a process is a laudatory achievement.

The Terra-Cottas

The Ife terra-cottas include heads, figurines, stools and sacrificial pots whose beauty and perfection attest to the sophistication and high level of technical competence of their makers. Making each of them--from its modelling in damp plastic clay, to its drying and finally to its firing--must have been a most delicate operation presenting several technical problems and requiring great skill.

The heads and figurines, like their brass counterparts, are portraits. They vary in size from miniature figures of three inches in height to others of about half life-size and they have the same dignity of expression and fineness of modelling as the brasses.

Stone Carvings

The ancient artists of Ife must have been quite versatile in their activities; beside working in brass and clay they engaged in considerable stone sculpture and have left behind a number of remarkable quartz stools, granite monoliths and statuettes. Carving these objects out of such hard materials as quartz and granite called for a great deal of patience and an extraordinary level of technical efficiency.

One of the most famous of the stone antiquities is the Opa Oranyan--a magnificent granite monolith which is over 18 feet in height and has a circumference of two feet three inches. This monument was erected to commemorate the return of the great Yoruba general and prince, Oranmiyan, from a successful military expedition.

More and more of these ancient works of art are being discovered each year in old shrines and ruins around Ife. These and other new evidences have dispelled the old doubt about Ife art and it is now generally accepted that an art tradition flourished at Ife some time between A.D. 700 and A.D.1500 and that brass casting featured prominently during that period. Another concrete proof of this is that,

according to Benin history, the kingdom of Benin which is also famous for its artistic achievements learnt the technique of brass casting from Ife towards the end of the 14th century. And although no prominent artists or brass casters are to be found at Ife today there is a section of the town which is still called Ile Arode--brass casters' quarter--situated not far from the palace.

Most of these beautiful brass and terra-cotta heads and the remarkable quartz stools are now kept in the Ife Museum which is situated on the grounds of the palace and close to the place where they were made. But some of them are being exhibited at the National Museum in Lagos while a few are scattered in museums all over the world.

BENIN ART AND ARTISTS

Wherever African art is discussed the name of Benin invariably features prominently. This is because her rich art tradition has won her a world-wide reputation. Her beautiful bronze figures, elaborate ivory carvings and exquisite ebony sculptures which are among the hallmarks of Africa's glorious cultural heritage are to be found in museums and private collections throughout Europe, America and Africa.

The ancient kingdom of Benin which flourished for centuries in the area north-west of the Niger delta had a highly developed political and social system and an abundantly rich artistic tradition. Like all other African kingdoms of its time it declined and fell prey to foreign invaders and its capital city was conquered and burnt by British tropps in 1897. This resulted in the destruction of thousands of invaluable works of art and the loss of hundreds of others which were carried away as loot after the sack of the city.

Conquest and fire, however, are not enough to destroy a people's way of life. Art had played such an important role in the religious, social and political life of the kingdom and people of Benin for so many centuries that no force could take it out of their system. The tradition survived and Benin has continued to be a leading centre of art in Nigeria.

In every culture the quest for supernatural aid and the search for beauty have always gone hand in hand, and religion has often served as a catalyst to art. So was it with Benin. The Binis were a very religious people who worshipped a host of gods and goddesses. The images of these deities were usually sculptured in mud and the several symbolic objects used in worshipping them and performing other ceremonieswere carved in wood or made of metal.

In addition, several familites erected shrines to the spirits of their departed ancestors within their homes. These shrines contained carvings symbolising the ancestral spirits; wooden heads were placed in the paternal shrines while wooden hens were placed in the maternal ones. These religious practices created the need for a special group of artists who, in conjunction with the priests, made the sacred objects.

The Oba of Benin was usually a patron of the arts or a practising artist himself and he always retained within the palace a group of veteran and promising young carvers and bronze casters whose function was the pursuit of art and the creation of ceremonial and ornamental objects for the use of the royal household. These court artists, who were called Umadas, worked mainly in bronze and ivory and were forbidden to serve anyone but the Oba.

One of the duties of the court artists was to make records of all important events such as wars, coronations, deaths of kings and visits of important foreigners; this they did in the form of commemorative bronze plaques and figures and elaborate carvings on elephant tusks and wooden panels. Some of these commemorative works and other priceless products of Benin art were carried away from the Oba's palace by the British expedition of 1897.

The tradition of bronze sculpture for which Benin is particularly well known started in the late 13th century when Oba Oguola requested the Oni of Ife to send him a master bronze caster to teach Bini men the art of bronze casting. This was to enable them to make memorial heads of deceased Obas which formerly had to be obtained from Ife any time an Oba of Benin died. Once the Bini apprentices learnt the techniques of bronze casting they soon developed a style of their own which gave their product its unique qualities.

Beside the court and religious artists, a 'plebeian' group of carvers existed all over the kingdom. They worked mainly in wood and they carved pillars, door panels, stools, etc., for the day-to-day use of the people and for the decoration of the homes of important men.

Benin art, however, is not totally a thing of the historic past. Without doubt, the advent of Christianity and other Western influences have greatly undermined some of those religious and traditional institutions to which art was ahandmaiden; but the artistic tradition has survived. Today, hundreds of Benin carvers, brass-casters and artists practise their skill both in their hometown and in other parts of Nigeria, carrying on in the old tradition, experimenting with new materials and adopting new ways of giving expression to their in-born artistic quality. In addition, a new group of

modern, formally educated artists has emerged, adding a new dimension to Benin's art tradition.

The works of the surviving traditional carvers and brass casters are avidly sought after by foreign and Nigerian art collectors and connoisseurs who often stream to Benin on 'artistic pilgrimages'.

The guild of brass workers continues to function and several workshops can be found in the city where brass casters and wood carvers create beautiful works of art daily. The Benin City Council has also set up an Arts and Crafts Centre where some of these artists and craftsmen work and apprentices learn from the old masters. The works of these men are displayed in showrooms from where they are bought by art collectors and souvenir-hunting foreigners.

So great is the demand for works of Benin traditional art that many of these craftsmen now devote most of their time to making copies of the old masterpieces. These men who still largely use the same techniques as their forefathers strive--often with great success--to retain the unique qualities of the originals in their products.

Benin art is highly stylized. It leaves out anatomical details which tend to confuse; this results in a simplification of the form. This deliberate deviation from naturalism does not, however, reduce the communicative value of the art; rather, it endows it with a mystical quality.

The old tradition of Benin art remains preserved and continues a life of dignified evolution in the hands of the few surviving masters. One of these master is Chief O. Idah, a veteran carver and one of the most original and creative artists in Nigeria today. Chief Idah whose exquisite works have won him worldwide fame is an

extremely versatile creator; he is equally at home with clay, cement, wood, or ivory.

Idah, who began carving as a little boy, developed his talent under the supervision of King Eweka II of Benin who was himself an accomplished artist. He started living at the palace as one of the Umadas, as from the age of eight. Along with several other young men he learned to carve calabashes, coconut shells, wood and ivory, and he won the first prize at a palace art contest.

He is today well known for his ebony carvings which are distinguished by their originality, hard texture and that subtle elusive quality which leaves one with a feeling of weight and solidity. Idah started carving in ebony by chance while he was working in Lagos in the late 1920s as a carpenter in the Public Works Department.

'One day, a man who had bought some of my carvings before gave me a chunk of ebony wood and asked me to carve something out of it,' he recounted, almost 40 years later. 'I had never done anything in ebony before that time and I was quite surprised. Anyway, I took it home. For several days I sat down gazing at that piece of ebony thinking...thinking about what I could do with it. Then, one day, after I had been staring at it for a long time the ebony seemed gradually transformed into a human head....' He quickly picked up his instruments and went to work, and within a few days he had carved an ebony head which was immediately bought for one pound--quite a fantastic price at that time for a carving. That was enough to launch him on a career which was to win him international fame.

Idah, who is now an instructor at the Benin Arts and Crafts Centre, still carves in ebony, but in recent years he has been fascinated by a new medium--cement. He started working in cement in 1947 and he has given the medium the stamp of his originality by mixing it with laterite and other materials which give his finished works

a rich reddish colouring similar to that of Benin earth. Among the numerous works he has done in this medium are a statue of the Oba of Benin which stands in front of the Oba's palace and several busts and figures with which he decorates his house.

The artist's house which is a quaint piece of architecture designed and built by Idah himself is erected on a remaining section of the great wall which used to surround the city in the olden days. It is in itself a museum containing a large collection of Idah's works and is a major centre of attraction to art lovers who visit Benin City.

Chief Idah still has the traditional court artist's attitude towards art and has refused to let his work be corrupted by commercialism. 'Those who are true artists must not expect to be rich; God did not create them to be so,' he said. 'Artists are created to serve mankind.'

'When I spend three months in my house carving something new,' he said, patting an intricately carved elephant tusk, ' and then someone says: "Here is money, I want to buy it," I cannot bring myself to sell it because no amount of money can be equal to its value.'

'But,' continued the lively old man, 'if a good man comes along, a man whom I know really appreciates art, and he expresses a genuine desire to have one of my works, I may let him have it for a nominal price.'

Idah, who has five of his children living with him in his museum-like home, does not believe that an artist ought to make artists of his children. 'You cannot make an artist of anyone; artists are made from Heaven,' he said.

'Take my children, for example,' he added, 'they have art all around them, they live with it every day; if it is in them it will come out some day. One of

them started carving on his own; one of his works was sold recently for the first time for two pounds! I cannot dictate to him; all I intend to do is advise and encourage him.'

Like Idah's son several Bini youths have developed an interest in art as a result of being constantly exposed to it. It is by this process of unconscious assimilation and free development that new artists are born to carry on the tradition of their fathers and at the same time evolve their own personal styles.

In recent years African art has received a new impetus as a result of a sudden increase in worldwide interest in it and a desire by the new African countries to develop and project their culture. This has not only resulted in the revitalisation of traditional art styles and techniques but has also produced a new breed of modern African artists.

In Nigeria, quite a large number of these modern artists are of Benin origin. In a sense they are a product of the artistic tradition of Benin. But besides being exposed to traditional art in its various manifestations in their youth they have received a formal education and have acquired western techniques and aesthetic concepts. This widening of their horizon has not resulted in the total rejection of the old tradition but has produced a dynamic and exciting art born of the synthesis of European techniques with traditional forms.

One such 'synthesiser' is Bruce Onabrakpeya, one of Nigeria's promising young artists, whose works were exhibited at the recent World Festival of Negro Arts at Dakar. Mr. Onabrakpeya is an unabashed admirer of traditional art who displays great imagination in his blending of the old with the new.

'I like the powerful expression of traditional art and I am greatly fascinated by its texture--its ornamental quality--and I try to achieve these in my work,' he said.

'I get that which appeals to me in traditional art and blend it with the motifs and patterns of modern art.'

Onabrakpeya whose father was a carver grew up in Benin City and showed an interest in art quite early. 'As a child, I was greatly fascinated by the carved images in the household shrines, the bold paintings on the walls and the bronze works. And without knowing what I was doing I started carving thorn and engraving rubber stamps.'

The young artist who developed his artistic talent through primary and secondary schools, and later attended the Nigerian College of Arts, Zaria, receives inspiration for his works from the life and culture of the people.

'The day to day life of the people and their folklore stir my imagination to an extent that I am moved to portray them in my works,' he said.

Another Benin artist who has achieved international reputation is Felix Idubor. He is well known for the door panels he carved for the National Hall in Lagos and his cement sculpture. He is a modern exponent of the Benin tradition of decorative art.

Like the bronze plaques and door panels of old, Idubor's work in the National Hall and other public buildings depict aspects of Nigerian life and significant events.

A third notable member of this new generation of artists is forceful petite Colette Omogbai, a fine art teacher at Edo College, Benin City. Miss Omogbai who was born in 1942 in Uzebba, Benin Province, became aware of her innate artistic impulse at an early age and developed an interest in art while in high school. She later studied fine art at Ahmadu Bello University, Zaria, and at the Slade School of Fine Art, University College, London.

Miss Omogbai, has held exhibitions of her works at Zaria, Lagos, Ibadan and Benin. Her works reflect a style which is distinctly non-European and at the same time not a child of traditionalism.

'I started off in the academic world,' she said of her experience, 'but later found it boring, monotonous and uninteresting, and gradually evolved a new way of translating nature into a strictly personal language to portray mood, intensity, feeling and emotion. These translations I try to make coherent by the use of colour and design.'

'As I develop,' the young artist continued, 'I find more and more beauty in simplicity and in a statement which is precise and unfrivolous but which produces intense feeling. I try to reproduce on canvas nightmares and dreams--in fact, the ugliness that underlies the human flesh--thus producing shock but leaving a concrete image in the mind of the observer.'

'And if man can cry, "Take it away!" at the sight of the last picture as I lie on my bed,' she said. 'Then I would look on my days as fulfilling the search for the unknown.'

Despite the differences in style and attitude between what remains of the traditional and the modern Benin artists both groups have much respect for each other and are now co-operating to uphold Benin's glorious reputation.

Commenting on the works of the modern artists, Chief Idah said: 'Like most Benin people, I do not understand their kind of art. But there is no doubt that they are true artists.'

'Traditional art,' said Miss Omogbai, 'can help in the search for a way of expression, but the copying of it should not be the goal of the young artist.'

Chief Idah and Miss Omogbai recently worked together to establish the Olokun Gallery which serves as an exhibition centre for the works of contemporary Benin artists. The gallery complements the Benin museum and Idah's house in preserving in Benin specimens of the works of her artists for the benefit of the people of Benin and those who come from all over the world to this historic city of art.

C. LITERATURE

The proper study of African art forms should begin with a study of African literature - particularly the art of story-telling. The story-teller's art is an important part of any oral tradition; the study of its functions in African societies should provide the student with information about what motivates a people.

The task of transcribing an oral literature so as to retain its life is impossible. The act of transcribing a story makes it as inert as the ink with which it is written. This happens in spite of the transcriber's concern with the formalities and idioms involved. The oral tale lives in its telling; in the narrator's intonations and idiosyncracies; in the environment in which a tale is related; in the receptiveness of the listeners and in the inventiveness of the speaker.

African oral literature appears to share certain features in common with other cultures. For instance, the procedures in both African and Irish traditions demand some form of participation on the part of all those involved in story-telling circle. (See Laura Bohannan's "Shakespeare in the Bush" which appeared in December, 1966 issue of Natural History.) The leath sgeal (the tall tale or "half lie') is a feature of many cultures. The African story-teller usually begins with "We do not really mean...that what we are going to say is true." Many myths contain a germ of truth; for the listener, however, myth often becomes reality in the way a tale unfolds or as the credibility of a listener is stretched by the apparent wisdom of the story-teller.

For the teacher of World Cultures, African mythology has an important place both in terms of its function in society as well as what it indicates about how a particular African tribe thinks about his world, his rituals, his values, etc.

The stories appear to serve several functions: some serve as a means of explaining creation, or of natural and cultural phenomena; some to promote a cult or a sense of order; others as a means of explaining death, the spirit world, etc.

Following are some points a teacher can alert students to observe:

1. The environment - rivers, mountains, forests, storms, animals.
2. Types of foods.
3. Types of economy.
4. Attitudes towards plants, man, animals (tabus, totems, etc.)
5. Authority.
6. Conceptions of god, death, the spirit world.
7. Totems, fetishes, etc.
8. Family life - roles, attitudes, codes of behavior.
9. Attitudes towards places and age groups.
10. War - purpose.
11. Values, norms, rituals, good and evil.
12. Colors, numbers, etc.

Additional Materials for Cultural Enrichment on Africa - CUE

The State Education Dept. of N.Y. issues a segment from its CUE Humanities Media Utilization Guide for teachers interested in African culture. We assume that out-of-state teachers may have to pay a slight fee if they wish to acquire a copy and there may be some difficulty in availing of many of the "packaged" lessons since they are a little expensive. Nevertheless, the teacher will find many useful suggestions in the segment which can be adapted to a particular need. There are suggestions on presentation, recommended readings, films, records, etc. Should you wish to avail yourself of the CUE segment, you should contact:

Mrs. Grace Lacy
The University of the State of N.Y.
The State Education Dept.
Division of Educational Communications
Albany, N.Y.

Mr. Kelly

AFRICAN HISTORY

The Selection of Suitable Materials

Because of the current interest in African history in our high schools, many teachers are likely to be inundated with recommendations from publishers interested in having a particular text adopted. In terms of our experience, we would suggest that those charged with selecting a text exercise a great deal of caution. Many of the texts are written with the college student in mind; in others, we found ourselves wading through a bogland of myths and legends; in some the data was either dated or is likely to be so within a short time. Finally, where we did find suitable materials, it was primarily concerned with the white man's role and achievements on that continent. To do justice to Africans and their history, the teacher must place greater emphasis on resources other than the text.

Roland Oliver and J. D. Fage appear to be the foremost authorities on African history. They have either written or edited a number of works which can be used in introducing African history, provided they are used selectively.

The Dawn of African History (ed. Oliver) is a selection of essays by a number of authors, who, according to Oliver, have all made an original contribution to some aspect of African history. The essays represent an attempt to reconstruct the history of precolonial Africa. The style is geared to popular reading, so that it should not present too much difficulty for the average student.

Another source for readings is The Middle Age of African History (ed. Oliver). We have not been able to acquire a copy at the time of this printing; however, the work has been recommended by a number of teachers who have used it as a source for African history.

Africa in the Days of Exploration (ed by Roland and Caroline Oliver) is another worthwhile acquisition. The readings are drawn from oral as well as written sources and they provide the reader with a glimpse of early African kingdoms and empires. It is essential that students read the introduction carefully lest they judge the accounts they read by their own standards and time.

A collection of readings is available in a work entitled Eyewitness: The Negro in American History (ed. William Hertz, Pitman, 1967). Although it is published with American history in mind, the early chapters can be used to provide a background for initial contacts between Africans and Europeans. The footnotes are of particular value to a teacher interested in pursuing the subject further.

Africa Since 1800 (Cambridge University Press, 1967) represents the work of two authors, Roland Oliver and Anthony Atmore. The book is written from an African standpoint. It contains some excellent maps and illustrations. This history would be an excellent source for the teacher contemplating a full year's course on African history. It should not present a reading problem to most students of average reading ability.

We have already referred to Africa: Yesterday and Today. This inexpensive collection of readings by well known authorities on African history has a number of chapters dealing with African history.

The teacher who must contend primarily with reading skills, would do well to acquire some books currently being published by Zenith Books. The print is large; the style is geared to the slow or lower grade readers; and they contain some good illustrations and maps. Because they are geared to students with reading

problems, they are not likely to test the critical faculty of many students. There are other problems besides: In A Guide to African History by Basil Davidson, there is an obvious attempt to romanticize African history. The style is not as free as one would expect from a journalist and novelist - obviously the work of a text-minded editor. The captions under many of the illustrations would lead one to suspect that the authors were not too concerned with objectivity.

A Glorious Age in Africa by Daniel Chu and Elliot Skinner is also tinged with romanticism; yet, it has greater appeal than Davidson's book. The interest level is higher and is better sustained. Dr. Skinner is a well known anthropologist and one can see evidence of his discipline in the way in which customs and economies are described. This book could be used by many students of average reading ability. It has value both as a study of early history and anthropology.

A third book in the series, Great Rulers of the Past was written by Lavinia Dobler and William A. Brown. The latter has specialized in African history; the former is a librarian with writing experience. The biographies might be classified as historical fiction with a strong emphasis on the latter. The book has value if one is concerned with readability, rather than history.

There are a number of transparencies that can be used in the study of African history. AVT-23 contains five transparencies, the first of which shows Africa with its precolonial kingdoms and empires. The other four deal with the changing political map of Africa between 1939 and 1962.

The second set of transparencies, AVT-24, could be used to supplement the first set. It contains four maps: The first purports to show Africa around the year 1000; the second shows the paths of the explorers as well as the European possessions in

1885; the other two deal with the political scene in 1924 and again in 1966.

We might also alert teachers to the existence of "Jackdaws" which are especially useful for the training of students in the selection and evaluation of primary source materials. "Jackdaws" consist of a number of facsimiles of original documents in a single folder. #12 in the series is entitled, "Slave Trade and Abolition." We are awaiting further information from the publishers concerning other titles currently being prepared.

Mr. Bissett

TRIBALISM AND AFRICAN HISTORY

One way of introducing Africa's colonial experience and its impact would be to present a detailed tribal map of Africa which did not show national borders; and follow this with modern political map of Africa. Students could be asked to speculate and hypothesize about the implications. If called upon to examine the maps closely, students should find the many tribes divided by national borders and the many cases where nations are made up of multiple tribes and parts of tribes. They could be asked to try to explain how this could happen involving only indigenous influences and when this is shown to be an untennable hypothesis, be led to examine the impacts of outside influences on the African scene; i.e. slave trade, European colonialism, etc. This latter can be developed with the aid of the Fenton Transparency Set European Colonialism in Africa available from Encyclopedia Britannica.

CONCLUSION

MATERIALS AVAILABLE AT THE CENTER

This unit on Africa is not complete in the sense that there are many other worthwhile strategies we could justifiably include within these covers. We have a number of these strategies on file at the Center, copies of which will be made available to those who request them. Following is a brief description of some of the material.

Mr. Schmid has prepared a unit on An Introduction to Africa in which he outlines some of the myths and realities concerning that continent. He also offers suggestions as to aims, resources, etc. with respect to the continent's peoples; tribes and tribalism; the physical environment; problems concerning communications; and finally the urban problems.

In another unit entitled an Overview of Nigeria, Mr. Schmid has shown why the study of one country, such as Nigeria, can lead to an understanding of an area--since "Nigeria exemplifies the problems of tropical Africa as a whole." In his outline, Mr. Schmid includes such problems as political cohesion, the economy, the legacy of colonial rule, etc.

The Single-Party System in Africa--Pros and Cons is the subject of a strategy prepared by Mr. Engelken. Mr. Engelken focuses on two articles around which he develops his lesson. The first is by Ronald Matthews of the New York Times, entitled, "Forecast for Africa: More Plots, More Coups"; the second is by Julius Nyerere and is entitled "One-Party Rule." The issue to which both articles is concerned is whether "single-party systems [are] democratic". Mr. Engelken discusses ways in which the issue can be discussed in class by suggesting some

parallels in the early political history of the United States. He also offers some helpful suggestions for independent study and research.

In another strategy Mr. Engelken discusses the procedures involved in "A Position Paper." The purpose of this exercise is to have students engage in "logical sequential thinking" in order to promote student flexibility in decision making.

The representative of Glen Rock, Mr. Gemma, has spent some time in India on a study grant. While there, he interviewed several important leaders and he managed to take many slides showing facets of Indian life. He has indicated a willingness to make these slides available together with a tape on which he has prepared some comments. Better still, should time permit, he will gladly offer to speak to a student or other interested group on his stay in India.

We would like to be able to make strategies available for interested teachers and would be glad to hear from you if you have any suggestions of a constructive nature to offer.

J. Kelly

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AUDIO VISUAL AIDES

The following is a list of films suitable for use in both Senior and Junior High Schools.

These films are part of our collection:

AVF-18	Revolution in the Colonial World Producer: Indiana University	30 min B/W
	Tanzania: The Quiet Revolution	
AVF-21	Changing World, Part I	30 min
AVF-22	Changing World, Part II Producer: Indiana University Commentator: Chet Huntley	30 min B/W
AVF-23	The Republic of South Africa Its Land and Its People Producer: Encyclopedia Brtiannica Collaborator: Clarence Sorensen	17 min Color with guide
AVF-24	Continent of Africa Lands Below the Sahara Producer: Encyclopedia Britannica Collaborator: Paul Bohannon	22 min B/W with guide

These are other films which we recommend:

Africa, Giant with a Future

Africa in Change: Continent of Africa
Lands Below the Sahara

Africa in Change: East Africa
Kenya, Tanganyika, Uganda

Africa in Change: West Africa
Nigeria

Africans All

Backward Civilization

Hausa Village

The Hunters

Life in an Oasis - North Africa

Life of a Primitive People - Africa

Remnants of a Race

Republic of South Africa: Its Land and Its People

Tropical Africa

Film Descriptions:

Africa, Giant with a Future 30 min. color

A report on sixteen countries southeast of the Sahara visited officially by Congresswoman Frances P. Bolton. Shows the peoples, geography and social and economic problems. Mrs. Bolton interviews several heads of state. A 1958 production.

Africa in Change: Continent of Africa (Lands Below the Sahara) general 22 min. color

Gives an overview of the continent of Africa, including its importance to the world, the causes and effects of Africa's many political and social revolutions, the divergent ways of life of its indigenous peoples, its physical geography, and the role of the non-African in its development.

Africa in Change: East Africa (Kenya, Tanganyika, Uganda) general 21 min. color

Shows the variety and natural beauty of East Africa's physical features and the influence of topography on settlement and economic development. Contrasts the ways of life of people who live there; and shows their various activities, problems, and achievements in a difficult period of transition.

Africa in Change: West Africa (Nigeria) general 22 min. color

Shows the three very different regions of Nigeria, and its peoples and activities in each. Points out the influences of education and technology on traditional ways of doing things, the influence of Christianity in the southern region, the use of resources and development of industry, the western region's long and rich cultural heritage, and the importance of education in adapting European methods to Nigeria's traditional social and government forms.

Africans All general 23 min color

Uses animated maps and historical sequences to review the development of modern Africa and to point out the differences between the legendary and the real Africa. Live action scenes show the great variety of climate, topography, and cultures to be found on the African continent. The sound tract includes a variety of live sounds and authentic music as well as the narrator's voice.

Backward Civilization (The Berbers of Northern Africa) 20 min.

Presents the Berbers of Northern Africa as an example of a society isolated from the rest of the world by the almost impenetrable natural barriers of northern Africa. Pictures representative aspects of their daily life, including their crude handicrafts, primitive agriculture, and age-old customs and superstitions. Analyzes factors involved in the continued existence of such a backward society.

Hausa Village 20 min.

Explains that Hausa Village lies in northern Nigeria and its inhabitants are Mohammedans. Many of their customs are primitive, but they apply themselves with so much energy to farming and fishing that they thrive and prosper. Presents a detailed picture of their daily life, and show the preparations for a wedding ceremony and the building of a house for the bridal couple.

The Hunters 73 min. color

Tells the story of the bushman of Southwest Africa and the Bechuanaland Protectorate. Centers about the hunters -- men whose work and passion it is to track down the beasts of the forest and plain to provide food for their families. Emphasizes that life in this bitter land is a constant struggle against the hot, dry climate and an unyielding soil. The women dig all day with sticks for roots to eat. The men fashion their bows and arrows, distill the arrow poison, and engage in a thirteen-day hunt which yields them one giraffe. (Mounted on two reels)

Life in an Oasis (North Africa) 11 min. color

Shows daily activities in an oasis environment, including irrigation farming, the building of houses of mud bricks, and the constant fight against wind and sand. Contrasts natural oases with man-made ones.

Life of a Primitive People (Africa) 14 min. color

Shows typical activities of a primitive African tribe, including hunting, cooking, handicrafts, home building, and home life of a jungle hunter and his family. Presents models of cave dwellings and neolithic huts. Depicts tribal organization, shelter and clothing, cultivation and use of cotton and rice, tools, domestic animals, control of fire, communications by drum, music and religious rituals.

Remnants of a Race general 18 min. color

Explores the precarious existence of the Bushmen who live in the desolate Kalahari Desert of south-central Africa, in Bechuanaland. Shows these people absorbed in their relentless search for food in a region of sparse vegetations and few animals. Describes unusual activities of their way of life, including examples of local art work. Also discusses the unusual sound of their language.

Republic of South Africa: Its Land and Its People 17 min. color

Makes a comparison of three ways of life in the Republic of South Africa: that of the native tribes still living in primitive fashion on the reserves; that of the Boer farms on which the natives have begun to assimilate white culture, and that of the mining communities and cities in which natives are in the process of adopting white culture. Shows how the culture patterns of each region are influenced by the topography, climate, and resources of the region. Revised edition of UNION OF SOUTH AFRICA (Its Land and Its People).

Tropical Africa 29 min. color

Surveys the history of Africa, its current conditions and problems, and its outlook for the future, uses animation to highlight the history of Africa spanning more than 3,000 years. Shows how the new Africa is a continent in political revolution and undergoing social change. Portrays primitive society only as it relates to the new life. Depicts the great population movement to the cities; the new factories and mines; the struggle for self-government; the effort to establish schools, universities, and hospitals; and the rapidly changing relationship between black and white Africans.

AUDIO VISUAL AIDES

OVERHEAD TRANSPARENCIES

These transparencies are part of our collection:

AVT-01 European Imperialism in Africa 1871-1914. Produced by Encyclopaedia Britannica Films and Scott, Foresman & Co.
12 Overview Transparencies, with guide
Part I - Imperialism, 1871-1914
Part II - Imperialism in Africa, 1871-1914
Part III- Examination of the Economic Interpretation of Imperialism
Part IV - The Reasons for Imperialism: a final evaluation.

AVT-16 Western Africa. Produced by Hammond Inc.
3 Overview Transparencies

AVT-17 Central Africa. Produced by Hammond Inc.
3 Overview Transparencies

AVT-18 Southern Africa. Produced by Hammond Inc.
3 Overview Transparencies

AVT-19 Northeast Africa. Produced by Hammond Inc.
3 Overview Transparencies

AVT-20 Africa. Produced by Hammond Inc.
3 Overview Transparencies

AVT-21 Africa. Unit I - The Land. Produced by Encyclopaedia Britannica Films with Compton's Pictured Encyclopedia.
3 Overview Transparencies, with guide

AVT-22 Africa. Unit II - The People. Produced by Encyclopaedia Britannica Films with Compton's Pictured Encyclopedia.
3 Overview Transparencies, with guide

AVT-23 Africa. Unit III - Africa, Past and Present. Produced by Encyclopaedia Britannica Films with Compton's Pictured Encyclopedia.
5 Overview Transparencies, with guide

AVT-24 Maps of Africa. Produced by Knowlton-Wallbank.
2 Overview Transparencies
1. Africa - 1924; Africa - 1966, Independent Nations since World War II
2. Africa - Races, Africa before the European Impact; Africa - 1885

AVT-25 Africa - Sculptural Relief Series. Produced by A. J. Nystrom & Co.
2 Overview Transparencies

AVT-26 Alpha Map Transparencies - Africa. By Lawrence
** Latour, produced by Allyn and Bacon, Inc. C.1967.
33 Overview Transparencies, with guide
Base Maps:
1. Relief and Natural Vegetation
2. Relief
3. Outline
Overlays:
4. Place Names
5. Population
6. Tribal Groups
7. Colonialism
8. Decolonization
9. Diets
10. Health
11. Literacy
12. Manufacturing - Imports and Exports
13. Mineral Fuels
14. Ferrous Minerals
15. Minerals: Rare, Precious
16. Other Minerals
17. Railroads
18. Highways
19. Air Routes and Time Zones
20. Rivers and Drainage
21. Climate
22. Precipitation
23. Temperature
24. Ocean Currents, Winds
25. Landforms
26. Physiographic Features
27. Soils
28. Natural Vegetation
29. Forests
30. Subsistence Agriculture
31. Plantation - Commercial Crops
32. Animal Husbandry
33. Size, Distance, and Direction Gauge

** This set is highly recommended in terms of content, quality and particularly the text which accompanies it. (J.K.)

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Series:	Africa: The Land of Developing Countries		
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AV-81	The West Central Lowlands	61	"
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AV-81 and AV-82 Companion to AVR-21			
Series:	Communities Around the World		
By:	Society for Visual Education C.1966		
AV-84	How People Live in Kano, Nigeria and Nairobi, Kenya	53	Color guide

			No. of frames		
Series:	Geography in Colour				
By:	Common Ground Filmstrips				
	AV-85	Village Life in Northern Nigeria	25	Color	Guide
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Bovine helmet; mask (wd.) Ivory Coast (Baule). Phila., Univ. Mus.

Boy's initiation, 2 masks (wd. & fiber) Rep. of Congo (Basuku). Phila., Mus.

Boy's initiation mask (wd. & fiber). Rep of Congo (Bayuka). Phila. Univ. Mus.

Dance mask (wd.) G abon. Fang. Phila. Univ. Mus.

Dance Mask (wd.) Nigeria (Yoruba. Phila. Univ. Mus.

Dance Mask (wd.) Rep of Congo. (Baluba) Phila. Univ. Mus.

Dance mask (wd.,) Sudan (Bobo). Phila. Univ. Mus.

Door lintel (wd.) Cameroon (Bamileke) Phila. Univ. Mus.

Female fetish (wd.) Rep. of Congo, Phila. Univ. Mus.

Female fetish (wd.) Rep. of Congo, Phila. Univ. Mus.

Female figure (wd.) Ivory Coast (Baule). Phila. Univ. Mus.

Half figure on stool (wd.) Rep. of Congo. (Bakota). Phila. Univ. Mus.

Heads w. tusks (br. & ivory) Nigeria (Benin). Phila. Univ. Mus.

Helmet mask (wd.) Nigeria (Yoruba). Phila. Univ. Mus.

Janus-faced mask (wd.) Nigeria (Yoruba). Phila. Univ. Mus.

Janus-faced helmet mask (wd.) Nigeria (Yoruba). Phila. Univ. Mus.

Male fetish (wd.) Rep. of Congo (Bateke). Phila. Univ. Mus.

Poro Society mask (wd.) Ivory Coast(Nigeria). Phila. Univ. Mus.

Rooster (brass). Nigeria (Benin) Phila. Univ. Mus.

Staff Head (br.) Nigeria (Benin). Phila. Univ. Mus.

Staff Head (wd.) Nigeria. Phila. Univ. Mus.

Two funerary figs. (metal, wd.) Gabon (Bakota). Phila. Univ. Mus.

Two Warriors (br.) Nigeria (Benin) Phila. Univ. Mus.

Stool supported by female (wd.) Rep. of Congo (Baluba). Phila. Univ. Mus.

Wooden Figure. Angola. Phila. Univ. Mus.

AFRICAN REALIA KIT

#1. SKIN SHIELDS

These shields come from the skins of the games killed. The skins are fleeced with sharp knives and spread on the ground, cured, and left to dry. Usually the hair is not removed before the large skins are shaped into oblong shields. Patterns may be cut on the shield to symbolize the tribal sign or to indicate the family status. Variations of the shield can be noticed from different parts of Africa. The purpose of the shield is to protect the user from enemies or from attack of wild animals. Hunters and herders are more in need of these shields than farmers for every day purposes.

#2. EBONY WOMEN GRINDING CORN

Two aspects of this figurine are worthy of note. First is the artistic design from the African ebony tree, and also the fine workmanship that is characteristic of traditional craftmanship and creativity unspoilt by Western influence. Next, the figurine depicts a common traditional way of life among African womenfolk. In this case, the woman is grinding corn for food. It is not unusual for her to perform this feat with a baby strapped to her back.

#3. THORN CARVINGS

African arts take a different flight in these figures. Contrasted with the brass, bronze or clay media with which we are familiar, these are delicately worked out carvings from thorn, a special type of grass wood in the savannah forests of Africa. Each carving represents a different way of life of the people and they are sometimes more descriptive of the ways of life of the people than the ebony busts.

#4. FRYING PANS

Traditional pots for frying oil, meat balls, cake balls, yams, plantains, etc., are made from delicately finished clay pottery of different sizes and designs. The pottery industry, like the blacksmith counterpart, enjoys tremendous prestige in traditional African life. After casting, the wet clay article is sunned and then put in a claymound oven where it is heated and burnt to harden it. Later, different shades of dre splashed on the pots with brooms to give them the desired effects and beauty.

#5. MINIATURE BASKETS

Baskets are used for sundry purposes. Big baskets are used to carry or stor e the grains and other farm products and other domestic personal effects. These miniature baskets serve a different purpose, to store every day household goods or jewelry. They are made from the bark of palm trees, canes (a kind of tough creeping plant that grows by river valleys) or reeds. The material is smoothed with sharp knives; sometimes it is polished and dyed before being woven into different sizes of baskets. A very valuable basket for trinkets and jewelry is made from dyed raffia with very fine fibres. The raffia comes from the young yellow shoots of the palm tree leaf, bleached and spun into thread-like fibres for basketry.

#6. STRAW MATS

The young folding shoots of the date palm is the raw material for the straw mats commonly made and used by the Sahara dwellers and their neighbors on the borders of the Sahara, particularly the Hausas and the Sudanese of West Africa. These are bleached to get a finer fluff. The fibres are dried and dyed as required ready for the weaving process by hand. Mats are used for endless purposes, for sleeping, for sitting, for decoration on the walls, as foot mats or door mats, as table mats or runners, etc. The straw mats are a luxury to the common man because of their fine

finish. Other types of mats are made from a type of reed that grows in the rain forest to about a height of six feet or more, and from the bark of the palm tree branch. The last type is the cheapest.

#7. MORTAR AND PESTLE

To the farm settlers, the mortar and pestle are a very important item of possession. Both are inseparable for use. They are made out of any hardy wood that does not easily crack (because the mortar usually takes a good punishment in use). The "iroko" or African mahogany is good for the purpose. The mortar varies in size and weight from place to place just as the pestle varies in length also. Sometimes a pestle will do to pound in the mortar. In Yorubaland of Western Nigeria at least two pestles are needed for a single operation. The yam flour or soft pulp paste, the corn flour, rice flour, etc., are pound in the mortar in the same way as arice is pounded in the mortar to separate the husks from the rice or to separate the bean shells from the beans.

#8. SENEGALESE SPOONS

These spoons are carved from light wood. They can be made coarse or very smooth by applying an African sandpaper leaf to smoothen it before being rubbed with fried oil for a polish finish. The spoons are used to serve soup or meals from the pot, to drink with or to eat from. Ordinarily, the hands are used to eat food except in drinking milk, soup, and fluid-like cereal meals.

#9. POTTERY CARVINGS

See item #4 under Frying Pans

#10. NIGERIAN ANCIENT MONEY

For a long time, most Africa remained under a self subsistence economy. As trade by barter took over, the need for money was gradually being felt as a means of exchange. The first moneys were barks of wood, or fagots of salt from burnt tree stems. Iron

weights of different sizes were then introduced as part of the currency. Eventually cowry shells came into the scene. The colonial governments later introduced silver or copper coins of different values. In parts of the grass lands, leather parchments were accepted legal tender for trade and exchange. These Nigerian pieces came from the forset areas of Sourhern Nigeria as a means of exchange between the agriculturalists and the nomadic traders from the Sahara desert.

#11. MASKS

Masks occupy a unique place in African traditional life. Most Africans believe in reincarnation and life after death. The ancestral spirit is usually invoked annually or periodically in the masked figures called masquerades which come during special festivals to conjure the memory of the departed one and to provide fun for the youngsters, and to bless the mortal men here on earth! The masks conceal the identity of the living persons behind them who are supposed to come direct from heaven and who talk in guttoral tones imitative of the departed one. The bigger and more awesome looking the mask, the more status of the ancestor. Masks are carved out of light wood or are made from matted cotton fabrics or raffia mesh. They can be human figures or representations of different kinds of animals which are considered the totems of the family, e.g., the tiger, the drake, the snake, the fowl, the babboon, the lion, etc. The mask wearers constitute a respectable cult apart, and women are not allowed into its secrets until they reach menopaus age when they can be initiated into the cult the same way young adolescents are.

#12. AFRICAN SANDALS

Barks of trees were the earliest shoes worn by the people. They came in sandals or sandalettes tied together precariously with strings, sinews or ropes. Later, the leather sandal developed on the same lines. Perfection was reached when the

leather was made smooth and glossy by scraping the hair off with a knife, treated, and dyed to make a nice pair of sandals. The leather is obtained from domestic animals like the cat and goats or from the games killed like rabbits and cow hides. Cow hides are the best and strongest.

#13. INSTRUMENT SHAKERS

The instruments can be manipulated to produce special sounds to the accompaniment of drums, flutes, guitar, the hand piano, and other musical instruments. They can be played alone to produce a distinct musical effect of their own for listening or dancing pleasure. The shakers vary in size and make. Seeds from a certain river side reed are used inside them. These seeds when shaking inside the containers produce the sound we hear. The containers matter in the effect heard. These can be bamboos, small baskets with handles, or calabash laddles with handles, or clay pottery with handles. In the case of shakers from calabash laddles, the seeds are tied in a network and strewn around the calabash. Instead of shaking in this case, the laddle is beaten like any other drum to produce sound and music of its own.

#14. BRACELETS

Wearing of bracelets signify status or position as when it is worn by a "juju" priest or priestess, or when it is worn by a traditional chief or a bride. They come in expensive coral beads, cowry shells, elephant hair, elephant teeth, gold, silver, brass or iron wrist bracelets. The priests bracelets are usually heavier and made from elephant hair or iron bangles depicting their sect. The traditional chief's paraphenalia is incomplete without these bracelets on both wrists. The nomadic people wear theirs high up on the arm.

#15. EBONY COMBS

These combs come from Tangayika (Tanzania). They are made from black ebony and used mainly by women to comb and put their hair in shape before plaiting into different patterns. Usually, the men do not need the combs as they wear their hair short.

#16. CAMEL BELLS

These are decorative bells on domestic animals used for riding, e.g., the camel, the horse, the mule or the donkey. The bells are made from tin, silver, or iron in conical shape with loops at the top for a chain to pass through. A number of bells are strewn together on animal's neck; as they gallop across, the bells jingle creating a music of their own.

#17. NECK CHARMS

Neck charms are a part of the African's religious belief. They are used as a means of protection against enemies and evil spirits or as the talisman to produce for the wearer good luck, long life and prosperity. The charms are hung loose around the neck under the clothes with a chain made out of animal sinews or dyed thread or metal. The power of a charm is encased in a special leather case (snake or leopard are common) or in a metal plate, or yet in a flat piece of wood, or still in miles of thread wound tightly together. A few of the charms worn by priests are encased in small animal horns or in small gourds.

#18. SMALL ANKLE BELLS

These are smaller in shape than the camel bells. They are worn by children or youngsters for the traditional dance, to give it added effect as the bells jingle to the rhythm of the movement of the dancer. These are little round bells with holes in them inside which are small solid metal balls that make the bell jingle. The

masqueraders wear them on their ankles. Young bridal maids and pages wear them at wedding ceremonies to herald the coming of the bride. Heralders during public ceremonies or festivals wear them too like a cross garter to announce the pending arrival of their masters.

#19. LEATHER PURSE

This leather purse comes from Northern Nigeria. This is not Morrocco leather as it is commonly believed. The Morroccans trade these leather articles from the Hausas of Northern Nigeria in exchange with other goods before they are eventually sold to the people of the West. The material and finish are different with each purse. Crocodile and cow hides are used in the main. The patterns are cut with delicate knives or chisels. The dying and stitching are by hand.

#20. EATING DISH

Earthen dishes, calabash bowls and wooden bowls are common eating utensils in all parts of Africa. The wooden bowls are chiselled in place from soft wood, smoothed and washed clean with sand and soap with each use. For dinner, the entire family sit around the large bowl of meat to share together.

#21. THE TALKING DRUM

The talking drum serves different purposes. It is a musical instrument for dance or listening pleasure. It is used as a communication media (over a short distance) to alert the townsmen of impending danger in cases of war or attack. It is used to summon the village together for a meeting, i.e., it takes the place of a circular letter. The large ones, the gongs, serve the latter purposes. They are made out of hollowed wood one end of which the animal skin is fastened securely with wooden nails or glued in place with paste. Smaller drums carried under the arm may have the two open ends covered with skins (scrapped or not). They are tuned with the

leather strings fastened tightly round them in order to produce a different type of music as the strings are pulled or plucked. The drums are not always from wood. Pot tops, calabashes, bamboos of varying sizes are also used.

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